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ISSUE  
**70**

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ALL YOUR QUESTIONS ANSWERED

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FROM THE SKY

**TRAVELLING WITH YOUR CAMERA:**  
PHOTOGRAPHER OR TOURIST?

ARE YOU USING THE RIGHT FILE FORMAT?

**HONE  
YOUR SKILLS**

OUR GUIDE  
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# HORIZONS







# REJUVENATION

Around this time of the year, I always start to feel super inspired and motivated about all the incredible things I could be putting into action for the fresh new year. I spend December getting myself organized — including getting a new diary and making sure the documents and photos on my computer are filed away appropriately — just so I can start the new year without having to tidy up the loose threads of the year just gone. So that means that now is the time that I get to do the fun stuff and start to draw up brainstorm and lists of what I want to do and where I want to go.

*D-Photo* is all part of that — I'm thoroughly thrilled that, over the next few months, I'll be able to sit down with a fresh, rejuvenated mind and start to plan plenty of exciting features and events for all of you.

I know that, in this day and age, it is nigh-on impossible to switch off completely and have a proper holiday away from work, even just a weekend — especially when it's so easy to check your emails, and, of course, for all you wedding photographers out there, the summer months are when everyone's all loved up and getting married, so your work schedule is utter madness — but it's so important to do just that and have a break. Reflect on all of the projects you've had in the back of your mind, thinking, *When I get a bit of spare time, I'll do that*. Sometimes, it's essential to take a step back, turn off all your devices — except your camera — and refresh your perspective on what you want to do and whether you're putting your energy into the right place enough of the time.

If you're lucky enough to be fulfilling your passion for photography in your everyday day job, perhaps it's just a matter of stepping back to evaluate whether you're still making time for those personal projects on which you wanted to work.

Making sure we've got the bread and butter covered for everyday living is vital, and making sure you live up to the expectations of the people you work with is essential, too, but so is enjoying what life has to offer outside the walls of the cubicle. I don't necessarily mean dropping your pen at 5pm and throwing all of your papers in the air as you make a grand exit into the late-afternoon sunshine (thanks, daylight saving) — although, personally, I'd love to see someone in my office do that every day — it's more about realizing that you don't need to wait for a designated two-week or three-week holiday to go and enjoy life or relax. Do it daily, when possible, and feel yourself awoken creatively with every new morning. Imagine all the dreams and goals you could achieve with an ever-inspired and motivated mindset.

I hope that you all had a wonderful Christmas and New Year break — perhaps you have plenty of photography-related New Year's resolutions in mind that you're getting cracking on. I'd love to hear the goals you've set yourself for 2016, so let me know what they are at [editor@dphoto.co.nz](mailto:editor@dphoto.co.nz).

Lara Wyatt

## D-Photo

Cover image: Paul Hoelen

[dphoto.co.nz](http://dphoto.co.nz)

ISSN 1176 - 6948

### SUBSCRIPTION RATES

One year: \$49 (six issues)

Two years: \$89 (12 issues)

Australia/Pacific: NZ\$97 (one year)

Rest of the world: NZ\$146 (one year)

Email: [subs@parkside.co.nz](mailto:subs@parkside.co.nz)

Online: [magstore.nz](http://magstore.nz)

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*D-Photo* magazine is published by

**parkside media**  
magazines | television | internet | events

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**PRINTING** PMP Maxum

**DISTRIBUTION** Gordon & Gotch

Phone: 09 928 4200

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TOTAL NZ NET CIRCULATION TO 30/06/2014 5007





30

## D-Photo

### 6 COMMUNITY PERSPECTIVE

This page is owned by you: we want to see your work, where you're going, what you're shooting, and what you're thinking

### 8 FOCUS

We find all the news you need to know, including the conferences to attend and competitions to enter, and we discover photographic achievement

### 12 WHAT'S ONLINE

Every issue, we keep you updated on what you can find over at [dphoto.co.nz](http://dphoto.co.nz): extended galleries, reviews, interviews, and more

### 14 CANON EYECON 2015

The gallery of award-winning works created by the top up-and-comers discovered in the 2015 Canon Eyecon competition

### 16 PROFILE: PAUL HOELEN

Taking you to great heights: Paul Hoelen describes how he captured his Aerial Abstracts series and explains how to create your own

### 24 FOLIO: HELMUT HIRLER

Adrian Hatwell talks to Helmut Hirler about his passion for infrared photography

### 30 ONE TO WATCH

Sarah Champion describes her unique and award-winning style and colour palette and talks about where she's heading with her craft

### 36 SUBSCRIBE AND WIN

Subscribe to *D-Photo* this issue, save up to 26 per cent off the cover price, and be in to win a Fujifilm X-T10 worth \$1539.99

### 38 STYLE: PANORAMAS

Mark Gee and Chris McLennan provide handy tips to help you capture awe-inducing panoramas of the subjects of your choice

### 46 CLUB

Sue Raich of the Hibiscus Coast Photographic Club talks to Sarah Barnett about her work, and what belonging to a club has done for her

### 50 YOUR GUIDE TO WORKSHOPS

We hunt out a variety of motivating and inspiring workshops and tours that will help you master your skills and achieve your photographic goals

### 54 ON LOCATION

Chris McLennan reflects on his trips to Australia and the many images he is proud to have had the opportunity to capture

### 58 TECHNIQUE

Jackie Ranken poses the question of whether you travel as a photographer or as a tourist. Read about how she differentiates the two

### 62 CAPTURE

Experimenting with his first quadcopter, Andy Belcher describes his experience and shares some of the images he has captured

### 64 BEHIND THE LENS

Paul Petch looks into the concept of creative burnout and provides tips on how to get through the dry creative patches in a photographer's life

### 68 IN THE STUDIO

Holga in hand, Luke White experiments with using less-advanced equipment to see what he can achieve — check out

his results

### 70 PRACTICE

Mareea Vegas talks to Elam photography student Sholto Buck about his journey from New Zealand to Canada and how it's affected his art

### 74 GEARDUCATED

Rebecca Frogley experiments with what she has in her kit and explains how to get the best results from each piece of gear

### 80 HOW TO

Mead Norton answers readers' questions about shooting water

### 82 CRITIQUE

Mike Langford shares his tips on improving readers' images

### 84 IMAGE

The various file formats are discussed by Hans Weichselbaum, with suggestions as to which format to use for different storage and usage requirements

### 88 PRODUCT SPOTLIGHT

We find the latest and greatest products and offers for you to add to your photography kit

### 92 KIDS PHOTO COMP

Guest judge Catherine Cattanaach picks this issue's winners

### 94 Q&A

We talk to Frank Wong of FrogPrints about the company and the many ways it can help you to display your work

### 95 CALENDAR

Make sure you have all the important dates in your planner

### 96 PARTING SHOT

Next issue, we look at pinhole photography. Paul Daly discusses his trip in the Northern Hemisphere, and we meet up-and-comer Conor Findlay, plus plenty more



38



# COMMUNITY PERSPECTIVE

We want to show off your work. Each issue, we showcase what you're all working on and publish the communication we've had with you

## Instagram inspiration

On Instagram, we've been following #nzdphoto and keeping track of our mentions @dphoto\_magazine closely, and we love seeing what you're shooting. Keep the tagging up, and don't forget to follow us.



@\_davidphotography\_



@amyth91



@bpwmedia



@fuzzphotography



@kellyhellyshakespeare



@mickuel



Fiona Gillan

## Checking in with Lucy

You would have seen Tracey Robinson's photograph of Lucy, the chimpanzee, from Hamilton Zoo in Issue No. 69. We recently heard from Dave Smart of Hamilto Zoo, who provided us with further information about Lucy and her surroundings. Lucy is a 40-year-old chimpanzee, who is the mother of the two males in the troop of five that is cared for by Hamilton Zoo. The troop is made up of Lucy, her sons, Luka and Lucifer, and two other females, Sally and Sanda. Smart says that to an untrained eye, a solo chimp can seem unhappy. "As chimps are considered to be our close relatives, we certainly identify with them, and with that comes the tendency to humanize them somewhat. Contentment or sadness in animals, however, is a feeling

usually created by the observer," Smart says. The Hamilton Zoo chimps have a fulfilling and peaceful life, with lots of natural opportunities such as foraging, social interaction with both chimps and people, enrichment, and training. The image we featured in the last issue was cropped quite closely, so you wouldn't have been able to see the environment in which the chimps live. The image gives you just a peek at the wall of the enormous 308m<sup>2</sup> chimp house. The enclosure is 5200m<sup>2</sup> and has abundant grass, a stream, bushes, trees, and climbing furniture — a beautiful natural haven for the chimps to enjoy. Will you be heading to the Hamilton Zoo soon? Send your images of the gorgeous animals to [editor@dphoto.co.nz](mailto:editor@dphoto.co.nz) as we'd love to see them.

It is a beautiful thing when a career and a passion come together

## Network with your peers

On our Facebook page ([facebook.com/dphotomagazine](https://facebook.com/dphotomagazine)), we recently posted the quote above and asked our followers to share their photography pages with everyone in the comments. If you want to get in on the fun, head to our Facebook page, find the image in our photo collection, and post your page in the comments — and don't forget to check out the pages of the other talented photographers when you get there! It's always great to connect with like-minded individuals, and what better way to find other enthusiastic photography lovers than through the pages of *D-Photo*?



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Jo Boyd

## GET CAUGHT IN THE MOMENT

It's sneaking up fast, so, if you haven't already registered for the 64th National Convention of the Photographic Society of New Zealand (PSNZ), to be held from April 22 to 25 at Queenstown's Remarkables Primary School, we suggest you get onto that now.

This year's theme is 'Caught in the Moment' and features a line-up that includes a vast

array of workshops and seminars, field trips, evening events, and presenters to keep you inspired and reinvigorate your love of photography. The workshops include Landscape Masterclass with Andris Apse, Photojournalism with Dave Wetthey, Travel Photography with Nick Rains, and Wildlife Settings and Canon Gear with Murray Cave. Presenters include the hosts of the aforementioned workshops, as

well as Johannes Van Kan, Tim Hawkins, Laurence Belcher, Mike Langford, Jackie Ranken, and Brian Cudby.

If four days of full immersion in photography with like-minded people sounds as if it could be of interest to you, then register now at [caughtinthemoment.nz](http://caughtinthemoment.nz) to make sure you get a spot in the workshops and field trips you want to attend.

## RARE PHOTOS SEE THE LIGHT

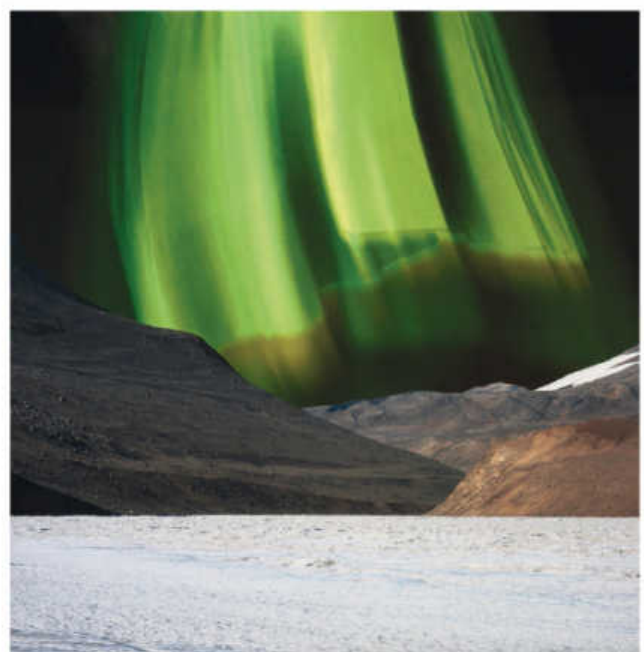
Wellington's Museum of New Zealand Te Papa Tongarewa has recently opened its new season of Nga Toi | Arts Te Papa with an exhibition titled *New Zealand Photography Collected*. Hundreds of rare photographs captured by Kiwi photographers throughout the years have come out from hibernation in the Te Papa archives and are now adorning the walls for visitors to admire.

The exhibition, which includes work by Anne Noble, Alfred Burton, Brian Brake, Marti Friedlander, Laurence Aberhart, and Gavin Hipkins, among many others, puts on view a wide variety of styles and genres, such as 19th-century portraits, landscapes, and modern-art photography.

*New Zealand Photography Collected* opened in early November 2015 and will run until August 7 this year, but, coming up soon, is the mid-March switchover of a selected number of the images in the exhibition, which, according to the exhibition's curator, Athol McCredie, is occurring for conservation reasons.

"We want to avoid some of the older or more vulnerable photographs getting too much light exposure, so I will find replacements for those. This means that you can come to the exhibition twice — before and after March — and see a slightly different exhibition each time," McCredie explains.

More information on the exhibition can be located at [tepapa.govt.nz](http://tepapa.govt.nz).



Megan Jenkinson, Atmospheric optics I, 2007



# SUBMISSIONS OPEN FOR RED BULL ILLUME IMAGE QUEST 2016

The fourth edition of the Red Bull Illume Image Quest is now open for entries, so those of you who love to take action and adventure-sports images, this competition is for you.

There are 11 categories in the international competition's line-up to inspire your entry — Close Up, Energy, Enhance, Lifestyle, Masterpiece, Mobile, New Creativity, Playground, Sequence, Spirit, and Wings — and photographers can enter up to five images in each of the categories.

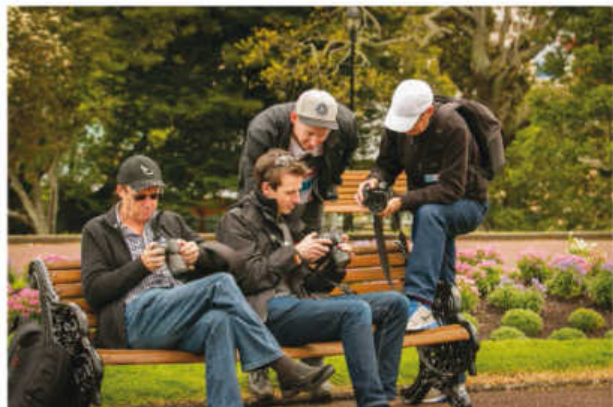
Open to professional and amateur photographers aged 18 years or older, the competition will be judged by a panel of 50 photo editors who will be looking for category winners and the overall winner, as well as being tasked with selecting the best 55 images. All the finalist images will travel globally as part of a unique night-time photo exhibition.

Entries must be received by March 31, and more information can be found at [redbullillumine.com](http://redbullillumine.com).



© Adam Kokot / Red Bull Illume

## CANON NEW ZEALAND AND THREE LITTLE WISHES PARTNER UP



Three Little Wishes students taking part in a workshop

Inspiring photographers of all skill levels to achieve more from their photography is the aim of the recent partnership between Canon New Zealand and photography-workshop organization Three Little Wishes.

Deborah Foreman, founder of Three Little Wishes, says that the workshops will offer attendees a strengthened course, as workshop tutors and students will be trained on how to use the latest Canon technology to achieve the best results.

Canon New Zealand General Manager Consumer Imaging and Group Marketing Adam Maxwell says that the idea behind the relationship

between the two companies is to encourage photographers to grow and develop their work. "Recent research that Canon carried out shows us that the majority of SLR users consider themselves as entry-level photographers. Through our relationship with Three Little Wishes, we can work to encourage photographers to take their photography to another level," Maxwell says.

Photographers in Auckland, Wellington, and Dunedin will benefit from this relationship at this stage, with workshop teams in Auckland and Wellington, as well as one-on-one or small-group tuition available in Dunedin.

## NEW ART GALLERY OPENS IN CHRISTCHURCH

Having opened on November 28 with an exhibition of the artwork of Maryrose Crook and Wilhelmus Ruifrok, the new 50 Works Gallery in Lyttelton, Christchurch will feature its first photography exhibition from February 5 until March 6. On show will be Lisa Powers' first solo photography exhibition, in which the image seen here will make an appearance.

Powers says that the image at right was created for the American Film Market and was used for its poster and advertising.

"It has won several awards since. It was photographed in my very small studio in

Hollywood, using a roll of blue Mylar on the floor. I spray-painted the sky and clouds. The hair was done by the all-time great hairstylist Peter Savic, the make-up was done by the — equally great — former Kiwi Joanne Gair, and the swimsuit I found in an op shop. I cut off the straps and replaced them with 35mm movie film strips. This was pre-Photoshop days, so everything was done in camera with lighting, [and the camera used] was a Pentax 6x7," Powers explains.

50 Works Gallery is located at 50 London Street, Lyttelton, Banks Peninsula.



Lisa Powers



## SECURE YOUR PHOTOBOOK NEW ZEALAND STALL

The inaugural Photobook New Zealand event, to be held at Massey University's Wellington Te Ara Hihiko arts complex from March 11 to 13, is now accepting bookings for spaces to display or sell books.

The book fair will begin on the opening night of the event, March 11, and will continue through the following day, Saturday, March 12, finishing at 5pm. With a selection of presentations being held during the Saturday, it is expected that people with a variety of interests will be attracted to the event — if you're launching a new book, this would be a great place to do so.

Bookings are open until February 14 or until all spaces are filled, so head online to [photoforum-nz.org](http://photoforum-nz.org) for more information and to book.

## GET YOUR LAST-MINUTE TEA ENTRIES IN NOW

This is the final call for entries to Dilmah's Tea Inspired Me competition, with submissions closing on January 22. It's as easy as snapping your favourite tea-inspired moment then uploading it straight to the [dilmahiteainspiredme.co.nz](http://dilmahiteainspiredme.co.nz) website. Doing that means you're in the running to win a trip for two to Sri Lanka as well as brand-new Canon gear of your choice to the value of \$4K.

A huge gallery of entries is already up on the website, so head there now to see the photographs that the judges have to select from and draw some inspiration for your own shots. Finalists will be exhibited at the Art Deco weekend in Napier in February.



City Girl Tea Break by Lauren Wright

## HASSELBLAD AND DJI FORM PARTNERSHIP

Early in November 2015, DJI — the innovative aerial-technology company — purchased a strategic minority stake in Hasselblad, the high-quality professional camera company. This partnership is expected to combine the expert technical knowledge held by both parties to produce new and exciting opportunities.

The two companies will continue with

their focus on their individual growth opportunities, with Hasselblad cameras and equipment still being hand made in Sweden and DJI products continuing to be made in China.

Hasselblad's history lies within the realm of aerial photography — its technology is used in NASA missions — and the company continues to focus

on that area of expertise. DJI recently launched its modular Zenmuse camera system, including the world's first Micro Four Thirds camera optimized for space movement. Consequently, a partnership between the two companies could be considered a natural progression and allow the boundaries of what's possible in imaging technology to be pushed and expanded.



# FIVE MINUTES WITH: LEAL BUTLER

*D-Photo* had a brief chat with Leal Butler, the course coordinator for the Film Department at the SAE Institute, learning about his background.

***D-Photo:* Can you tell us a little about where you're from and your career so far?**

Leal Butler: I was born in Hollywood, California. After high school, I graduated from the Pacific Conservatory of the Performing Arts in California, class of 1991. Then, in 1995, I moved to New Zealand with my wife.

In terms of my career so far, from 1996 to 2000, I was the patron services manager and web designer at Auckland Theatre Company. I then went on to work in web design and IT for a school-uniform business until 2007, when my well-being came to depend on a career change. I enrolled in the SAE's Diploma of Audio Engineering course and ended up graduating with high distinction in 2008. I've been working at the SAE Institute, Auckland, since 2008 — first as a studio supervisor, then as the teacher for our basic Media Certificate, and then I became a film lecturer after completing our film course in 2011. In my spare time, I write screenplays and practise photography with my current camera — a Nikon D750.

**Where did your interest in what appears to be all things creative stem from?**

My great-grandfather, Frank Butler, arrived in Hollywood, California, circa 1920. He acted in short films for Hal Roach before becoming a screenwriter. In 1942, he was nominated for two Academy Awards — *Wake Island* and *Road to Morocco*. He was awarded an Oscar for co-writing *Going My Way* starring Bing Crosby. My great-grandmother, Aurania Rouverol, was a playwright. She created the character Andy Hardy, who Mickey Rooney starred as in the cinematic adaptation. My grandfather, Hugo Butler, adapted *Lassie Come Home*, *A Christmas Carol*, and *Robinson Crusoe* — among others. During the McCarthy era, he lived in Mexico and worked pseudonymously while the FBI kept notes. The Academy nominated him for an Oscar for his screenplay *Edison, the Man*. My grandmother, Jean Rouverol, received two Emmy nominations for her work as a writer of daytime television. She co-wrote *Autumn Leaves*, starring Joan Crawford. More recently, she taught screenwriting at USC [University of Southern California]. She'll turn 100 years old in 2016. My father, Michael Butler, wrote screenplays for Clint Eastwood, John Wayne, Chuck Norris,



and Kris Kristofferson, among others. And, finally, my wife and daughter have created a fantastic American-style dessert pie business, The Pie Piper.

If you're interested in studying with Butler, there are still a few spots left in the January intake of the Diploma in Film Making. Head to [auckland.sae.edu](http://auckland.sae.edu) for more information.

## CROWDFUNDED PHOTO BOOK COMES TO FRUITION

Back in 2014, photographer Jocelyn Carlin created a blog to communicate people's stories in words as well as pictures. Her blog was the inspiration behind her latest creation, the book *Every Picture Tells a Story*.

The images presented and elaborated on in the book were chosen at random from the photographs that Carlin had captured over her 40 years as a photographer. The photograph seen here,



Jocelyn Carlin

for example, was captured while Carlin was in Melbourne after attending the 2009 Climate Action Network Australia Conference. The images published in the book range across genres, with everything from landscapes, portraits, weddings, and documentary images included and described.

This book was crowdfunded from donations made via the campaign's PledgeMe platform, with the target of \$21,600 being

achieved and the total raised being \$24,990. Any money remaining after the cost of the book and getting it to its purchasers was met was pledged to MSA Research NZ, as Carlin contracted the rare neurological disease multiple systems atrophy in 2011.

If you'd like a beautiful hardcover copy of *Every Picture Tells a Story* for yourself, look out for it in bookstores, or you can email [neil@neilhannan.com](mailto:neil@neilhannan.com) to make a purchase.

# DPHOTO.CO.NZ

1



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## 1 CAPTURING TE ARAROA

We catch up with photographer Mark Watson to learn all about his journey following the Te Araroa trail, which he documents and showcases in his new book *Te Araroa: Walking New Zealand's 3,000-Kilometre Trail*.

## 2 ONE TO WATCH

Sixteen-year-old Connor Pritchard uses his spare time in between attending Napier Boys High School to be a freelance photographer. We have a gallery of Pritchard's work on the website now.

## 3 EVERY PICTURE TELLS A STORY

We take a look at Jocelyn Carlin's book *Every Picture Tells a Story*, which brings together her blog posts and her 40 years of photography.

## 4 LUKA LIGHT

The first winner of The Luka Light Project was selected recently, and you can see the stunning photographs that Sandra Henderson captured of winner Kelly Bunker and her children at [dphoto.co.nz](http://dphoto.co.nz).

## IMMEDIATE ADVICE

In this day and age, anything and everything can be found online within seconds. With this in mind, we've decided to make sure you get immediate access to information about the new gear on the block, and we've transferred our reviews from paper to online. Each issue, we'll give you a snapshot here of the equipment and applications that we've reviewed, and you'll find the extensive coverage over at [dphoto.co.nz/reviews](http://dphoto.co.nz/reviews).

### This time, we explore:

Fujinon XF 35mm f/2 R WR lens and Fujinon XF1.4x TC WR teleconverter for X-mount lenses.

Rebecca Frogley puts the lens and the teleconverter from Fujifilm to the test and tells you what she thought. Head over to [dphoto.co.nz/reviews](http://dphoto.co.nz/reviews) to see her thoughts and what she achieved.







Voigtländer Nokton 10.5mm f/0.95 Lens for Micro Four Thirds, Olympus EM5 mkII, leather Artisan & Artist strap.



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## INTRODUCING THE TOP UP AND COMERS

Every year, the Canon Eyecon competition provides the opportunity for young and emerging photographers and film-makers to showcase their talents to an established and professional judging panel. The 2015 judging panel comprised *Viva* magazine fashion editor Babiche Martens, photographer Johannes Van Kan, Simon Devitt, and photographer and videographer Garth Badger.

The competition is all about being given the chance to develop your personal style and, of course, being in to win some incredible prizes — including Canon products, advice from and experiences with leading New Zealand photographers and film-makers, as well as cash to help you on your journey of photographic exploration.

Three categories made up the competition this year: Photography — High School, Photography — Tertiary, and Film — Tertiary.

Now that the 2015 edition of the Canon Eyecon competition has drawn to a close, we are incredibly pleased to be able to bring you a selection of the winning images in our Canon Eyecon gallery here. This year's winner in the Photography — Tertiary category was Paris Curno from Unitec — the first time a Unitec student has won the esteemed award. Her series of photographs was praised by the judges, who said the images were, "original, creative, and timeless". They also said, "[It's a] challenging concept that leaves the

viewer wanting to know more ... [and it's] beautifully ambiguous and more than descriptive."

The runner-up in the Photography — Tertiary category was James Russell, with his images being described by judges as, "contemporary, in the moment, confident, and deconstructing portraits with a story that is not literal".

Winning the Photography — High School category was Queen Margaret College student Bridget Tangaere. The judges said that her image series was "unique and [that it] stood out for its creative use of photographic elements, [and] good use of colour. The use of collage and mixed media added to the final product — a refreshing result in cohesive images".

Finally, the winner of the Film — Tertiary category was Luke Earl, with his short film *WAKE*. Judges described this piece as featuring "very clever storytelling", and went on to say that, "the story hasn't be overwritten, leaving the viewer to fill in the blanks. Great subject matter, playing into the greatest fear of most people. The acting is top notch, once again not overdone, which would have been very easy [to do]". They also said that the audio was amazing, with a great choice of song being selected.

The Canon Eyecon competition will be returning in 2016, so, if you're interested in entering, start thinking about your concepts. Now admire the winning images at your leisure, and, to see Earl's film, head to our website — [dphoto.co.nz](http://dphoto.co.nz) — and search for 'Canon Eyecon'.



1ST Photography — Tertiary WINNER  
Paris Curno



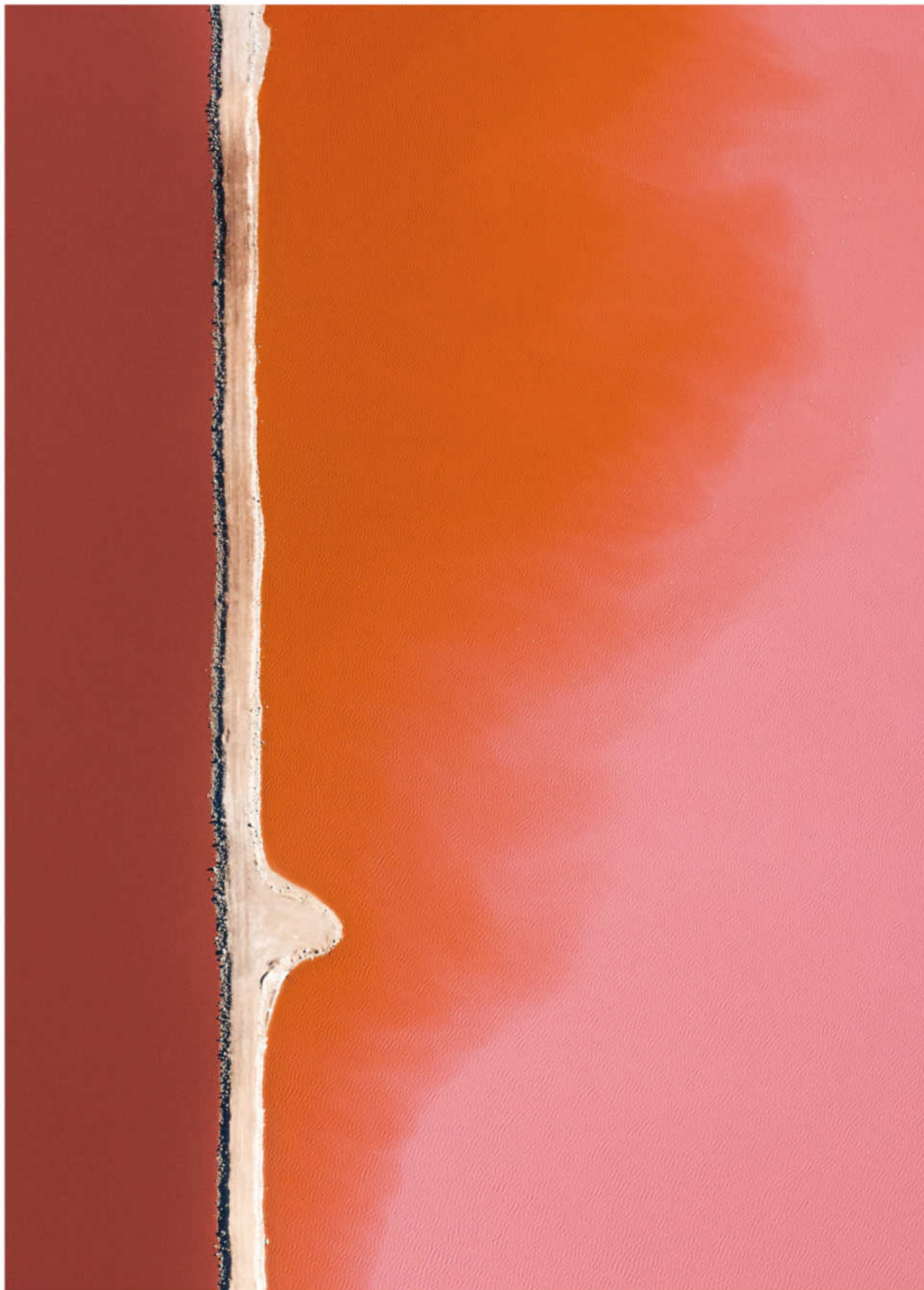
1ST Photography — High School WINNER  
Bridget Tangaere



2ND

Photography —  
Tertiary  
RUNNER-UP  
James Russell









Pentax 645Z, 55mm, f/8, 1/2000s, ISO 800

# UP IN THE HEAVENS

Paul Hoelen guides you through the process of getting yourself up in the air to capture incredible aerial images, using his Aerial Abstracts series to illustrate his explanation

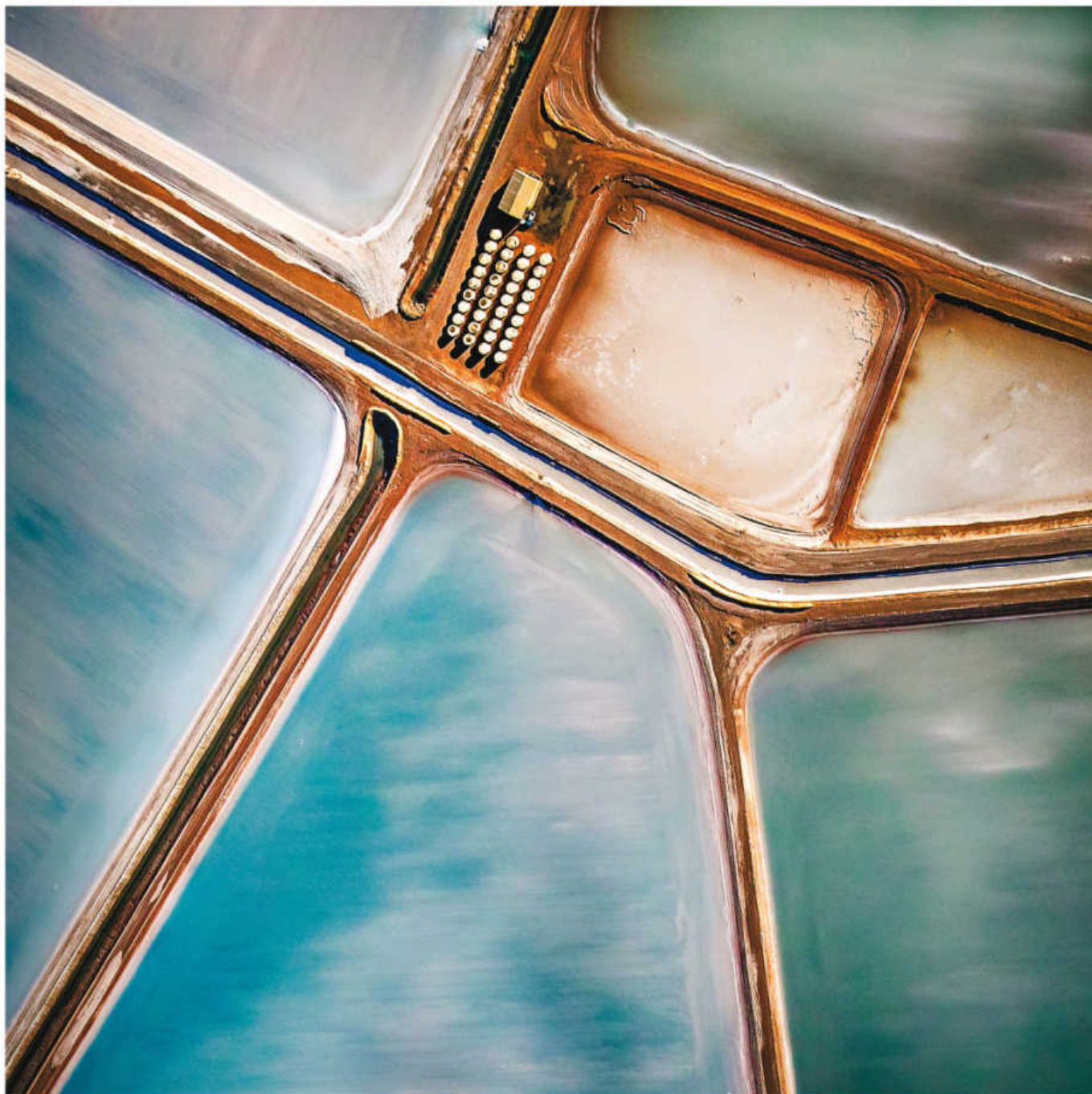
There's something about taking to wing, lifting off the ground, and leaving the plane that you normally travel on that allows you to create a whole new perspective and relationship with the world. Your view is broadened both literally and figuratively; my visual mind feels revitalized, inspired, and refreshed every time I have the privilege to experience flight.

All of the images in my Aerial Abstracts series were taken in West Australia, where the landscape is so amazingly flat for such vast distances that many of its features and characteristics are only truly revealed from the air. The colour palette and topography are so different from those of my home in Tasmania that I can't help but be fascinated, and I keep coming back for more. As

you might observe, I'm very drawn to the more abstract interpretations that I can entice from an aerial viewpoint, using colour, texture, and graphical constituents, in particular.

Quite topically, many of these images capture resource-driven practices in West Australia that take place in restricted-access areas that are generally hidden from view. Taking to the air unveils these changed lands, which most would never see, and allows me to interpret and explore both their impact and their hidden beauty. I am currently putting together a powerful exhibition with two of my favourite Australian aerial photographers, Sheldon Pettit and Scott McCook, entitled *Altered Lands*, based entirely on this concept.





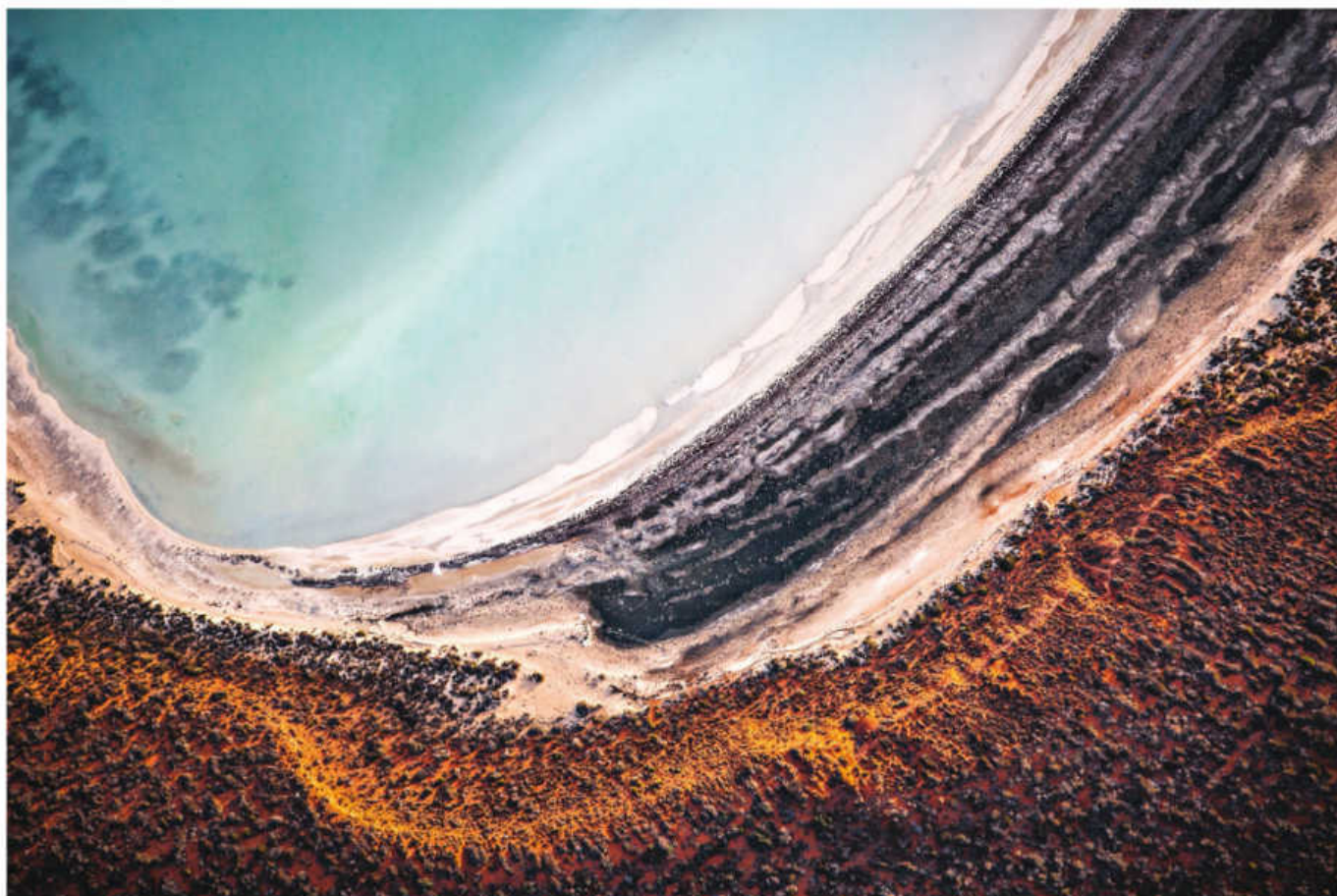
Canon 5D Mark III, 45mm, f/9, 1/800s, ISO 800

So, changing gears, how would I suggest anyone else approach this magnificent photography genre? Well, to start with, do your research. Google Maps is a wonderful tool for scouting for locations that you feel may come alive from an aerial perspective. When you find such a place, look for the nearest airport, maybe talk to people who have flown in the area, and dig a little deeper as to when to fly. Certain points of interest may be season specific, so it's worth making a plan around what features you'd most like to capture. The colour of foliage, likelihood of mist, amount of snow cover, level of water and lakes, amount of bird or animal life, likelihood of whale crossings, size of waves on the coast, and so on, can all change significantly depending on the time of year. Plan a flight that will maximize your time in terms of targeting

the areas and subject matter that have the most visual impact and appeal for you.

Thinking about what to fly in? A number of factors are worth considering to ensure the best and clearest shots and to gain the most out of your investment in flight time. Helicopters are generally very expensive and can be harder to find or access in more remote areas, but they have incredible flexibility in their ability to hover and change height and angle of view. Fixed-wing planes are considerably cheaper — averaging AU\$650 an hour in Australia — and much easier to find, which makes them the more likely choice, but they often have restrictions in terms of field of view and their ability to accommodate quick changes in the line of flight. Cessna 172s, 182s, and 210s are most likely to be the planes





Canon 5D Mark III, 82mm, f/10, 1/400s, ISO 800

you can access, with the 210 being the most desirable, as it has retractable wheels — unlike the others — and no wing strut, allowing for a full field of view. However, the ultimate deciding factor as to what type of aircraft you end up flying in may be your budget.

I don't like to shoot through glass of any kind, but, often, you will be charged extra and need to plan ahead to get permission to remove windows or doors, which some pilots, companies, and certain craft have a limited ability to do. In my opinion, it's worth every cent for the added image clarity.

Before you fly, check the weather forecast; often you can't fly unless the cloud cover is above a certain height, winds are below a certain strength, and the chances of precipitation are minimal. Meet the pilot before the flight if you can. Use Google Maps to point out what you want to see or photograph, then take advantage of the pilot's local knowledge and suggestions as to the angle of approach in order to co-create the ideal flight path. The pilot will be able to factor in the aircraft range, flight time, and, hence, the likely cost, as well as let you know what in-flight flexibility they may have to make changes in direction or flight length. You might not want to turn back if you come upon a pod of whales, or you might want to race over towards an exquisite image of rays of light shining through the clouds — neither of which you had planned for.

I generally like to take to the air within 20 minutes of sunrise or two hours before sunset, as the angle and soft, warm quality of light present at those times adds a shape, form, and interest to the landscape that is rarely found at other times of the day.

You can often share flights and, thus, costs, but be aware that not all positions are equal, and there is often one superior spot from which to shoot. Ideally, you should try to sit on the same side, as you can't change seats while the aircraft is in flight. That way, you will be able to focus on the best angles and subject matter together. Also, if the windows are open or the doors are off, there will be very loud wind noise, so you'll also be able to communicate better that way. Dress warmly, as it can get very cool once you gain some height, even in desert areas.

You will probably have limited access to your gear once you're flying, so be clear about what you need access to and how to get it, as nothing loose is allowed. Fully charged batteries, clear memory cards, and your ideal choice of lens already on your camera are a good start to managing this. I often strap two bodies and two lenses with sling straps over my shoulder and that's all I use for the whole flight. Locking carabiners can be useful, as, once you put that camera out the window, 200kph of wind force will be waiting to rip it out of your unprepared hands. I once put my camera out the door of a Cessna 210 to take my first shot and the wind force was so strong that it not only ripped the camera off me but forced a lens



Canon 5DS R, 50mm, f/5, 1/1600s, ISO 400



Canon 5DS R, 50mm, f/5, 1/1600s, ISO 400

release as well! Only quick hands and a good whack of luck saved the day — that got the heart rate up, I can tell you!

Knowing your camera's menu systems as well as you can and checking your settings before you get on the aircraft will help you avoid any unfortunate mistakes. I once borrowed a medium-format camera and had little time to familiarize myself with it; unbeknown to me, it bumped itself to multiple-exposure mode and I had no idea how to turn that off. I did get a few happy accidents from the shoot, so it wasn't a complete disaster, but it was my prior planning to have a backup camera ready to go that saved the day.

Technically speaking, in terms of camera settings, there are some ideal choices that will maximize the number of clear, sharp images you can achieve. I usually work to maintain a minimum shutter speed of 1/1600–1/2000s, as any slower and you risk camera shake from the engine vibrations, and blurring from your relative movement to the ground. An aperture around f/5.6 will ensure most of the image is sharp, and an ISO of 400 is good to aim for as a general starter setting. I've made the mistake before of trying to keep the ISO as low as possible by letting the shutter speed creep lower, but, often, that has led to an unfortunate number of blurred images — and image noise is generally easier to deal with than blurring. You might want to start in shutter-priority mode to ensure that all-important shutter speed but switch to different modes as you gain more confidence.

As for lens choice, a 50–100mm prime is ideal for a plane. Much of the time, you may have to shoot

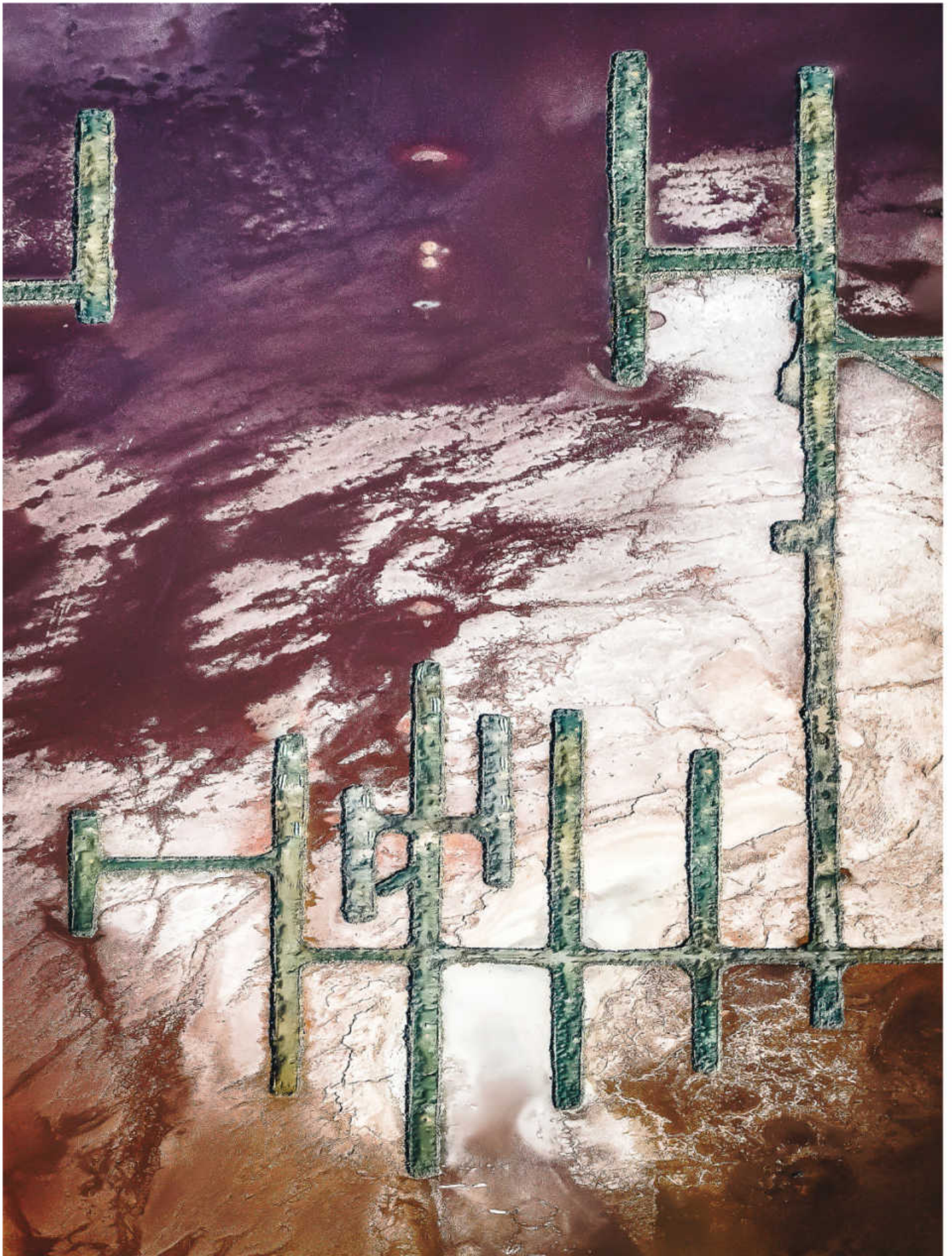
through wheel and wing struts, such as on a Cessna 172 or 182, and 50mm is the perfect focal length to be able to do so. Having a 50mm fixed lens can help you to avoid cropping, such as you'd need to do with a wider lens, and also allows you to avoid potential creeping of a lens zoom ring in the wind. That being said, I have used both fixed and zoom lenses successfully. I take the lens hoods off and opt for shorter-barrel lenses when I can to help minimize wind resistance.

You could use a polarizing filter in the middle of the day, but it might limit the amount of light you have to maintain the higher shutter speeds. I tend to put the white balance on daylight to create consistency through the image set. I also shoot in RAW to maximize the tonal range and my ability to pull details back out of the shadows and highlights as needed.

Focusing is an important factor, and there are a few approaches you may want to try. One simple way is to tape the focus ring to infinity — that way, you won't need to worry about it moving in the wind blasts. This also helps with low-contrast subjects, such as salt flats, when the camera's autofocus may struggle. I often use single central-point focus, as it usually plays to the strengths of the camera's focusing abilities. I have even tried prefocusing and switching to live view to help me compose when I am shooting straight down while holding my camera out the window.

In my opinion, more is definitely better in terms of the number of megapixels to which you have access. It can be quite difficult to get the exact





Canon 5D Mark III, 67mm, f/9, 1/2000s, ISO 800





Pentax 645Z, 55mm, f/5.6, 1/2000s, ISO 800

composition that you want as you fly, and I frequently need to crop significantly into the image later to get it right. So, with that in mind, I would certainly try to use as high a megapixel camera as possible. If I could access a medium-format digital system for this genre of photography, I would be very happy!

As with most photography, once you have all the technical elements under control, you can free yourself up to focus on what it's really all about — the images themselves. Think about what you want to say, what feeling or narrative you want to convey, where you want the eye to lead or rest, and whether you prefer a literal or interpretive type of approach. You could perhaps use your planning time on Google Maps to previsualize some images. Composition and timing are key, so, if possible, look ahead to prepare your upcoming shot, then be open to the moment

and what the light at the time offers you. As with all great craft, practice makes perfect, so save up your dollars, plan your next trip, and get yourself up there.

It's an absolute privilege to be up in the air experiencing the art of flight — it never fails to move me. I'm already researching my next project and shaping my ideas about what I want to convey. I can hardly wait to get up there again and be one step closer to heaven.

Paul Hoelen has recently created a book as part of his role as ambassador for AsukaBook that explores the unique hypersaline ecosystem of the Shark Bay World Heritage area using purely abstract aerial imagery. The book is titled *Saline* and a short preview video is viewable at [dphoto.co.nz](http://dphoto.co.nz) (search for '*Saline*').



# SIGMA

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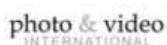
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Linhof Technorama 617, 72mm, f/16, 2s

# CHASING INVISIBLE LIGHT

Helmut Hirler shares his passion for infrared photography with Adrian Hatwell, discussing the messages behind his imagery and what he hopes to evoke in his audiences

Photography has ever been about more than what the eye beholds, and the art of capturing infrared light on film is perhaps the most literal manifestation of this notion. The natural electromagnetic light spectrum extends further than the human eye is capable of detecting, meaning that there is light energy all around us that we simply cannot see. It is in this realm of invisible light, where infrared wavelengths

go beyond our senses, that photographer Helmut Hirler lives.

Originally from Germany and celebrated around the globe for his eerie infrared landscape prints, the photographer has made a life for himself in the town of Waipawa, in central Hawke's Bay. He has travelled extensively and continues to do so — recent years have seen him visit Australia,



Linhof Technorama 617, 72mm, f/11, 1/2s

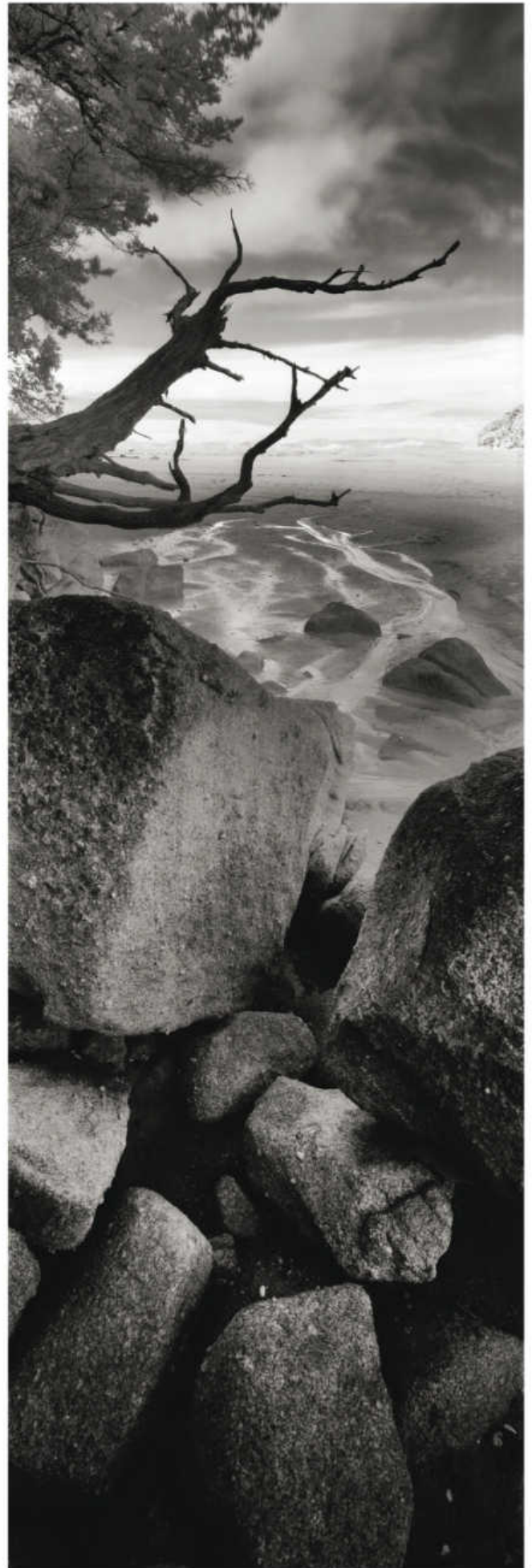


Switzerland, Austria, and Germany — but it is the unique landscapes of his adopted home that hold his fascination most firmly.

"I like to show the beauty of this country on one side, the influence of humans into this sensitive ecosystem, and the remains of the recent past," Hirler explains.

The photographer has seen a side of Aotearoa's noted beauty that few others can lay claim to having seen; through his infrared photography technique, Hirler captures vegetation in radiant whites, the undulating land in rich monochrome, and cloudy skylines etched in the dramatic grey tones native to this unconventional style. Painted by the infrared spectrum, the iconic scenery takes on a disquieting beauty, as though belonging to some other inverse world.

Hirler's engrossing fine-art landscapes have caught the attention of art collectors around the globe and have picked up a cavalcade of international awards. Long-time readers will remember the photographer sharing an impressive portfolio in the pages of *D-Photo* several years ago, and, since then, he has continued his wayfaring adventures and embarked on a number of projects. Two of these now coalesce in a new exhibition, *The Magic of the Invisible*, currently on display at the Taupo Museum.



Linhof Technorama 617, 180mm, f/22, 2s



Linhof Technorama 617, 180mm, f/16, 1/2s

The new show combines images from Hirler's Landscapes project, as well as several from *Forgotten Kiwis*, a collection of images dedicated to abandoned structures and vehicles discovered during the photographer's journeys off the beaten track. Both of these personal projects have international counterparts — he's been working on his worldwide series of neglected constructs, *The Forgotten Ones*, for more than 20 years — but all the images in this latest exhibition are locals.

The rusting chassis and crumbling walls captured in the *Forgotten Kiwis* series contrast dramatically with the photographer's naturalistic landscape images. The discarded evidence of human involvement is recorded in sharp, forensic detail through the infrared photography process. The thriving vegetation, on the other hand, practically glows as a result of the 'wood effect', whereby the chlorophyll molecules in plants reflect infrared light in the photosynthesis process, which registers as bright whites in infrared imagery. The juxtaposition of hard, lifeless structures and soft, glowing life holds an innate appeal to the

photographer, as do the ramshackle buildings themselves.

"Sometimes it makes me sad, to see how people walked away from their homes and left everything behind for nature to do the final clean-up. On the other hand, I am sometimes fascinated about 'Kiwi engineering' — how they built machines or vehicles, far away from any safety regulations," he explains.

To shoot his spectral panoramas, Hirler works with some very specialist gear: three hefty Linhof Technorama panoramic cameras and three lenses — a 72mm, a 110mm, and a 180mm. Fitted with 'black filters' to screen out any light of shorter wavelength than infrared, these cameras shoot onto infrared-sensitive 6x17cm film that has just four shots per roll. With so much of the light spectrum blocked from entering the camera, the artist must work with much lower film speed and longer exposure times than conventional photography, so shooting with a tripod is non-negotiable.



Linhof Technorama 617, 72mm, f/16, 1s





Linhof Technorama 617, 72mm, f/32, 8s



Linhof Technorama 617, 72mm, f/16, 2s



Linhof Technorama 617, 180mm, f/32, 4s

After scoping out his intended subject and exploring a suitable vantage point, Hirler sets up his equipment and inputs the appropriate settings to capture his vision. Because the special filter blocks out all light in the visible spectrum, he is essentially operating blind, unable to see anything through the camera's viewfinder. It might sound like a daunting task reminiscent of Jedi training, but, after 30 years of wrangling invisible light, it's now all second nature to the artist.

"I normally don't measure the light conditions during normal daytime," he says. "Only if I take photos shortly before sunrise or after sunset do I use my light meter. When I work with my 180mm lens, I have to adjust the focal difference from visible radiation to infrared radiation. This is more important when I work in short distance [from] the object."

Having shot on the same equipment for so long, Hirler knows his gear intimately and says that it is not too difficult to maintain. Luckily, infrared film never completely disappeared from the market, and supply has benefited from a resurgence in analogue popularity. But the cost of this film is definitely on the rise, the photographer notes with some disappointment.

Adventurous photographers keen to dabble in infrared photography don't necessarily have to commit to the large investment of an analogue set-up; many current cameras are already capable of recording infrared light. For the modest cost of a specialized infrared filter and a little digital-darkroom know-how, an enthusiast can begin experimenting with the light unseen with relative ease.





Linhof Technorama 617, 72mm, f/22, 6s

As well as finding his niche craft extremely gratifying, Hirler also gets a lot of satisfaction at the other end of the creative process: sharing art with the public. It's not just his own photographic works he exposes to the world; with his partner, painter Sally Maguire, the photographer runs the Waipawa-based Artmosphere gallery, which features diverse works from artists both local and international.

Of course, it's always nice to have the spotlight to yourself, and Hirler is excited to invite the masses to his new solo exhibition, being held at the Taupo Museum until January 25. Asked to pick a favourite from the images assembled in *The Magic of the Invisible*, the artist points to his panorama of Rotorua's Blue Lake (seen above), as it epitomizes the unique character of Aotearoa's flora, which has beguiled the photographer for years. It is shots like this that he hopes will inspire in his audience a caring view of the environment.

"I hope that they will be excited about my work and that they will realize that it is

absolutely worth protecting the remains of our beautiful country," he says.

While the exhibition will see the photographer kicking off 2016 with gusto, he has no plans to slow down in the following months. In February and March, Hirler will head down to Central Otago, where he intends to shoot a documentary project about an aid organization that originated in his hometown back in Germany.

Hirler says, "They want to set up an exhibition about their work to get more funding. A team of doctors is doing anaplasty free on children with deformed faces and bodies, and I will gift my work to this organization."

The photographer also has dreams of chasing invisible light in remote portions of the globe that he has yet to explore, including Australia's north-west and the southern Sahara Desert. Wherever his exploits happen to take him, you can be assured Hirler will remain enchanted by the magic of the invisible, and the pleasure of capturing shades of that magic and sharing it with the world.



Linhof Technorama 617, 180mm, f/16, 1/2s



Canon 5D Mark III, 70–200mm, f/8, ISO 100

# THE PHOTOGRAPHIC JOURNEY

The winner of the 2015 Epson / NZIPP Iris Awards Student category, Sarah Champion, talks to Lara Wyatt about her introduction to photography and her goals for the future

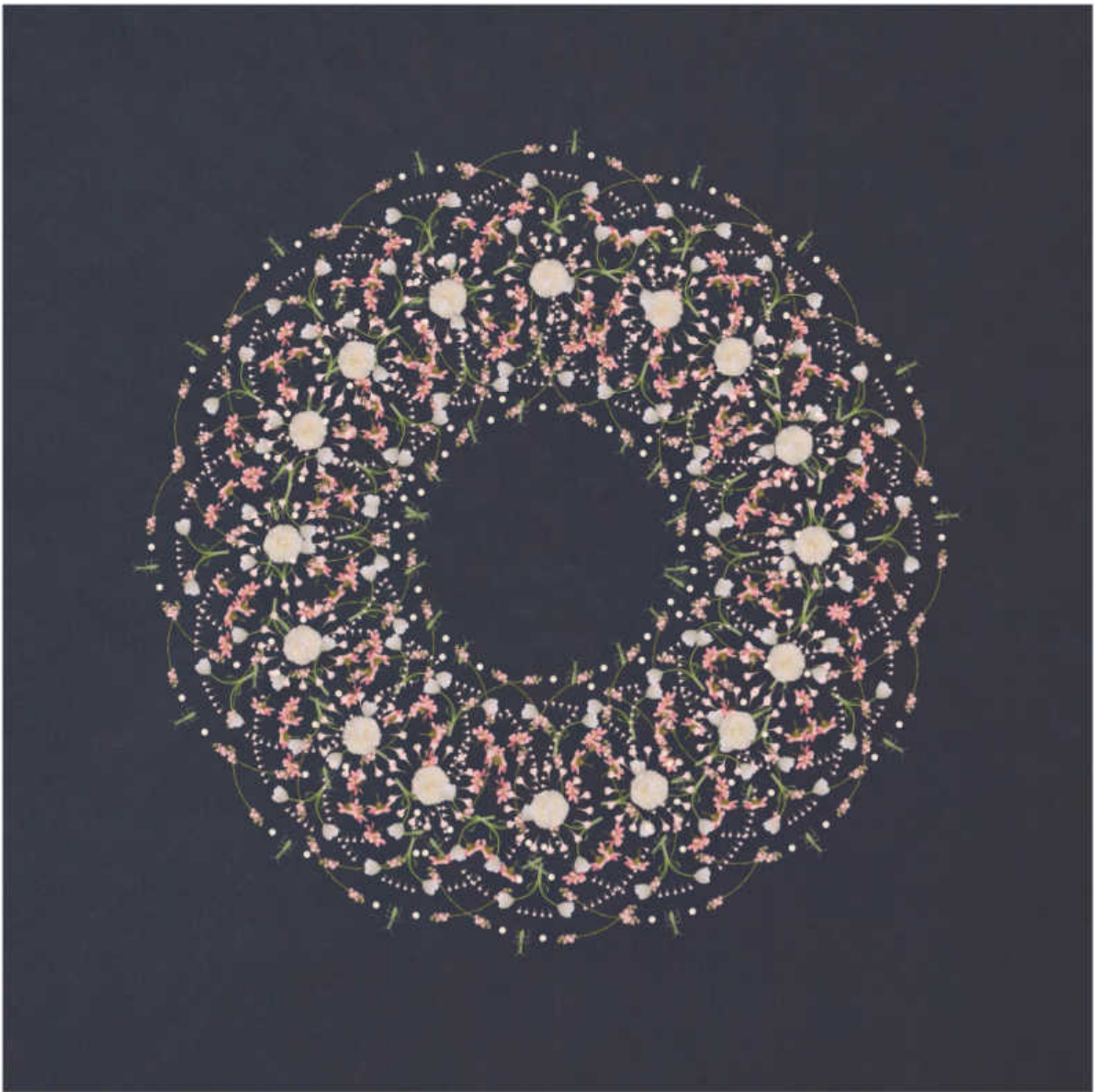
Remember those kaleidoscopes you used to play with when you were younger, experiencing awe and amazement every time you twisted the tube to trigger the mirrors to reflect a different unique visual?

Sarah Champion's Kaleidoscope series evokes that feeling while communicating strong messages about society and its expectations — and the 21-year-old was rewarded for the

thought and skill behind these images by being named the winner of the Student category in the 2015 Epson / NZ Institute of Professional Photography (NZIPP) Iris Awards.

"It was a real shock [to win the award] — I definitely wasn't expecting to win — but it's opened up a lot of different doors for me and gets my name out there. Even though it





Canon 5D Mark III, 70–200mm, f/8, ISO 100

was a while ago, I still can't believe it. People still come up to me and tell me they like it [the winning image] and congratulate me," Champion says.

Of the message in her images, Champion says that the bug in the image is escaping; he's breaking free from society's expectations, from the mould that society imposes — the implication that if you're 'weird' or creative, it's a bad thing.

The intricate imagery was inspired by American photographer Simone Truong. Champion really likes Truong's colour palette and her use of textures, so took a leaf from her book when creating her series for the Bachelor of Applied Visual Imaging course she was studying at the Universal College of Learning (UCOL).

"She [Truong] does a combination of photography and painting with muted colour palettes. She uses insects and combines bugs with flowers. She uses dark blue with the pinks

— I really like her use of colours," Champion explains.

Champion's finished images look so flawless and flowing; you can't help but look at their intricacy and wonder just how many hours upon hours were invested in getting them just right.

Champion says that she initially wanted to do something different with the arrangement — incorporating paint strokes into the piece — but it just wouldn't work for her in terms of the vision she had in mind.

"So, I experimented with patterns and fell in love with how it was looking. It was quite intricate to put together because I had to clear-cut each flower in Photoshop, I had to look at the textures and colours to make sure they looked the same, I had to make the light look natural, and I had to put in drop shadows to make it look like it was really there — but really, it didn't actually take that long at all," Champion says, making something that sounds like a full-time job sound a breeze.



Canon 5D Mark III, 70–200mm, f/2.8, ISO 400

Describing her work as striking and thought-provoking, Champion has finished a project that she was assigned as part of her third and final year at UCOL: a book of child photography celebrating the lives of children living with cancer.

"My interest in photography started with my own cancer journey. I'd never been that creative before, but I was given a camera for my birthday, and I started documenting every single little thing about my journey — it was about a year and a half, and it's still going on, but I don't let it get me down," Champion says.

"I'd been part of the Child Cancer Foundation, so I already had a network of connections. I started making contact with families, and, before I knew it, I had 19 families from around the North Island interested [in my project] — so I got to travel a bit, which was fun."

With her Canon 5D Mark III in tow, Champion travelled far and wide from her home in Palmerston North to photograph the children for her book. When looking for children to photograph for the project, Champion stated on her photography Facebook page,



Canon 5D Mark III, 70–200mm, f/2.8, ISO 400

Paper Crane Photography, that each portrait would be styled around what the term 'courage' meant to each child. She also said that the story of each child's individual journey would accompany the fine-art and documentary imagery that she shot of that child.

Champion now has two books to her name, and says she wants to further this area of her photography interest.

"I have produced two books, and I'd like to publish them, as I've had a lot of interest from people wanting to buy a copy for themselves.





Canon 5D Mark III, 70–200mm, f/2.8, ISO 800



Canon 5D Mark III, 70–200mm, f/2.8, ISO 400



Canon 5D Mark III, 70–200mm, f/2.8, ISO 640



Canon 5D Mark III, 70–200mm, f/2.8, ISO 800

I'm researching different ways of funding at the moment to see what it takes to do that," she explains.

Not only is the book-funding research keeping Champion busy — even if she is trying to have a bit of downtime now that she has completed university — but her portraiture business is also busy, thanks to her photographic style to which her clients are drawn.

The soft colour palette that Champion adopts in her portraiture is part of this style that people find appealing and is part of the reason why people choose her to capture their special moments.

"The soft colour palette is something I experimented with at UCOL and realized that I quite like. I try to do something different from what's being done, and I like to push the

boundaries. It's something that's stuck with me, and it's a nice style to work with — it's something that people like as well; they come to me because they like my style," she says.

Champion is often asked to shoot portraits of families, children, and even pets.

"I've been getting a few dogs lately, I'm not sure why — but it's quite cool. I'll give everything a go!" she says enthusiastically.

Admitting that creating portraits is a great money-maker for her, Champion wants to continue in this area of expertise, not just for the financial gain but because fine-art portraiture is an area of photography in which she's really interested.

"[At UCOL, in] the first year, you do a bit of everything, and then, in the second year,



Canon 5D Mark III, 70–200mm, f/8, ISO 100

you narrow it down a bit. About halfway through the second year, I realized [that] I enjoyed portrait photography, and, this year, I narrowed that down even further when I created my book of child photography. Living in Palmerston North, it's difficult, as I don't think the market can handle it, but I'm planning on moving to Wellington, [which will] definitely be a jump into the deep end, as I don't know anyone there," Champion says of her future plans.

As well as the immediate plan of having a bit of a break and doing some portraits, Champion already has her long-term goal in place, and that is to get into art therapy.

"I'm definitely still interested in getting into art therapy, as it's all about helping others to express themselves creatively — and those are two of my favourite things — but I don't think it's something I want to do right now ... and the course is in Auckland, so I'd have to move there; so not right now, but maybe in five years' time!" she says.

Champion assures us that she'll be entering the Iris Awards again, so we'll be keeping a close eye on her future submissions as well as on the progression of her books and her



Canon 5D Mark III, 70–200mm, f/2.8, ISO 400

blossoming career — we're certain that her work will create a positive and inspiring difference to all of those who she photographs and works with in the future. To see more of Champion's work, head to Facebook and search for 'Paper Crane Photography'.



Canon 5D Mark III, 70–200mm, f/2.8, ISO 400





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# HOW DO YOU DO THAT: PANORAMAS

Seeing wow-inducing panorama photos can leave you feeling inspired, if not a little daunted when it comes to shooting your own. Mark Gee and Chris McLennan help us bring you easy-to-digest tips and tricks to capture majestic panoramas.

## **Pack your bag right**

With advancements in technology, you might not even need to take a bag out with you on your panoramic expedition — just grab your smartphone or point-and-shoot camera. However, if you're after some real top-notch images to stitch together later, you'll need a few extra pieces of equipment to make sure you'll get that panorama that is playing on your mind.

To start out you'll need:

- a camera — DSLR or otherwise
- a tripod
- a tripod head with a rotation feature.

Astrophotographer Mark Gee, who uses a Canon 6D as his workhorse, suggests that using a tripod is important to ensure images are perfected and camera shake is minimized to allow you to capture the highest-quality

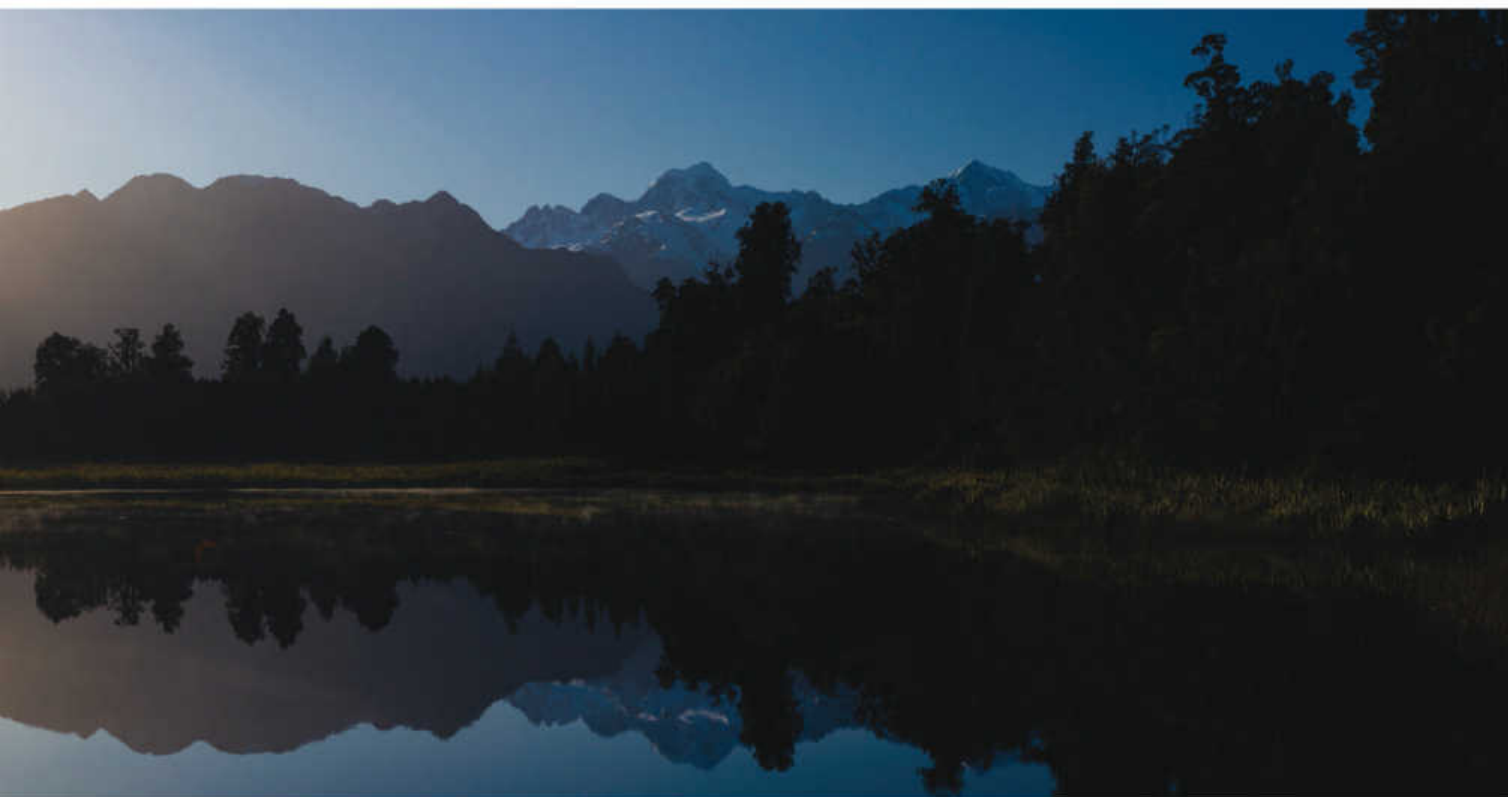
shots — which will make the post-production process easier later on.

"I even find myself that, when I'm trying to do the old iPhone pano, I shake a bit and don't get it perfect. The tripod just makes things a lot more perfect and easier, and, if you had a little angle scale on your head, you could even work out the angles and how much overlap to give each shot," Gee explains.

Chris McLennan says that, with advancements in technology, it is not as essential to have specific tripod heads to achieve the perfect matching up of your images.

"I shoot a lot of panoramas handheld, as they are often not pre-planned. I even shoot sequences from my drone, [as well as] boats, and aircraft," McLennan says.





Nikon D810, 56mm, f/5.6, 1/1000s, ISO 125

### Setting up your camera

Being able to have complete control over what you're capturing for your panoramas is a factor that both Gee and McLennan deem important, with both advising that, to get the best results, you should make sure your camera is set to manual mode.

"I generally turn everything to manual to shoot panoramas — I prefocus then turn autofocus off, and I manually set exposure. I normally leave my camera in auto white-balance mode, and, as I am shooting RAW, I can equalize this in post-production if necessary," McLennan explains.

The post-production software available to

complete the stitching of the panorama can enable you to blend all the separate parts of the image when your white balance is set to auto — but, if you're not yet comfortable experimenting with an automatic element to your panoramas, just ensure that every shot that will become a part of your panorama features the same settings.

Gee says that shooting manual allows you to ensure that you can lock your exposure off, maintaining the same shutter speed, aperture, and ISO — and he agrees that it's possible to fix auto white balance later on if you've been shooting in RAW, but recommends getting into the habit of setting it on your camera instead to maintain consistency.



Canon 5D Mark III, 14mm, f/2.8, 30s, ISO 3200



### The process behind the capture

Of course, you'll need to choose which direction you'd like to shoot in — whether that's left to right, or up and down — and stay true to that for the entire sequence. Make sure you keep your settings consistent between shots, and ensure the overlap is large enough to work with after the shoot.

McLennan says, "The key to capturing your images is in keeping your horizons straight to enable a good merge without requiring too much cropping."

A 'curved horizon' effect occurs when the camera is tilted up or down, as the horizon will therefore be curved up or down when the image is stitched together later on. Therefore, it's important to keep your camera's viewfinder pointing at the horizon line at all times. Tripods with a built-in level can help with this; otherwise, you could opt to purchase a bubble level separately with which to level your equipment.



Canon 5D Mark III, 24mm, f/2.8, 30s, ISO 3200

Vertical images follow the same process as horizontal images, according to Gee, who has created a couple himself.

"They're good with starscapes," he says, "as you can get the depth of the landscape right up into the night sky as well. They're harder to get an interesting composition out of, because you're dealing with the vertical format, but, if you get some nice foreground interest into it that leads you into the image, then you can get some really nice images out of it."

To obtain 360-degree panoramas, you follow the same process — you just have to take plenty more photos to ensure you get more coverage. Gee explains that he sometimes uses a 'gigapan', which is a robotic head — you define the bottom corner and the top corner of your image, and the head determines the rest. This allows it to take the photos automatically.

"I can sit back and relax. Sometimes when I'm shooting 360-degree panos, that's about half an hour of shooting," Gee explains.

He also has an interesting use for his 360-degree panoramas that his audience gets a thrill out of experiencing: "What I like to do is make them seamless, so, in Photoshop, I set it so you won't get a seam. I do these looping movies on Instagram with 360-degree panoramas, and people get really excited about that."







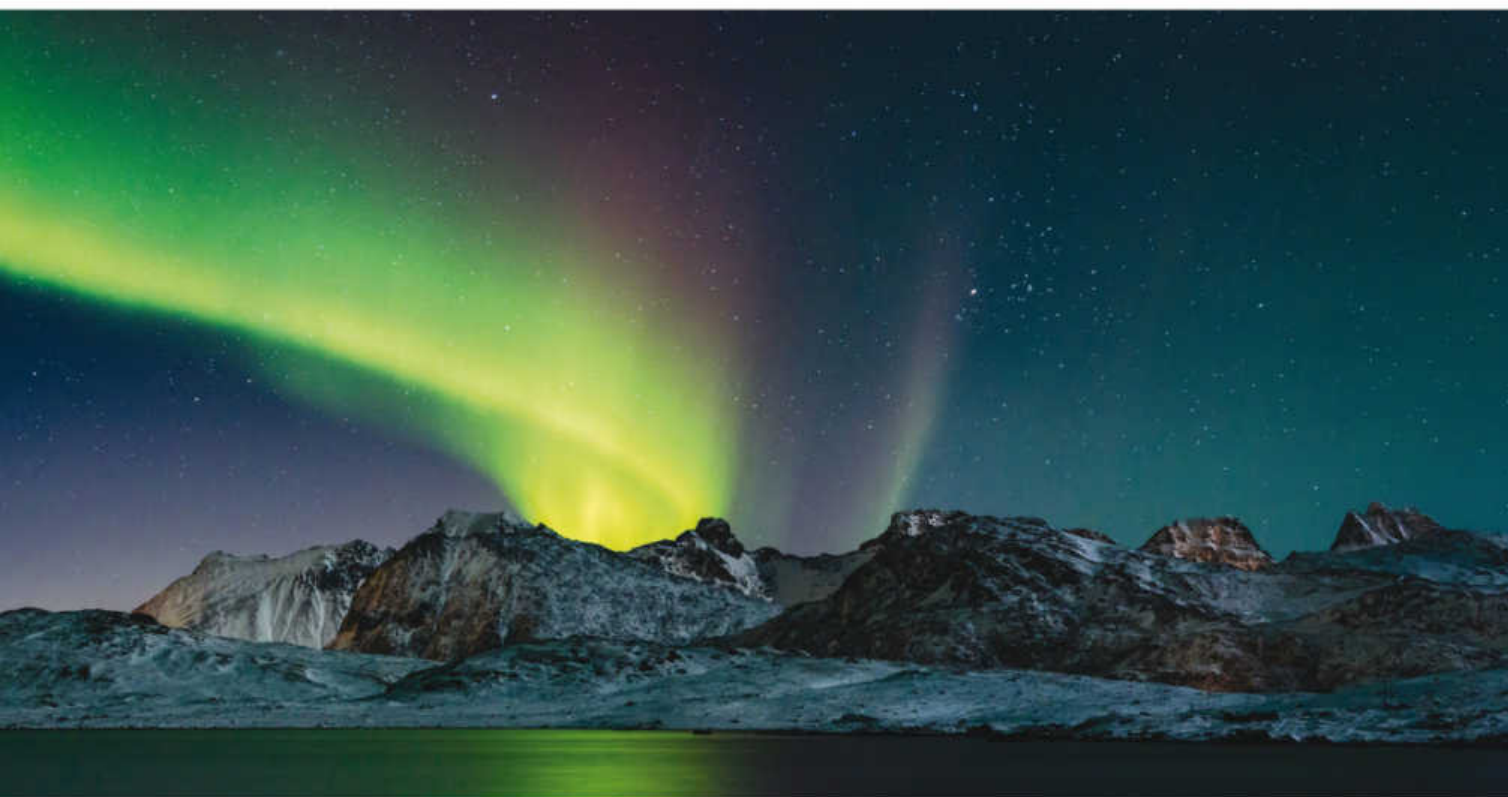
Canon 6D, 24mm, f/2.8, 25s, ISO 6400

### Determining overlap

The 'overlap' that is talked about when capturing a panorama is the overlap between two shots in the sequence of images, which becomes very important when you get to the post-processing stage and you have to stitch the images together. It is suggested that you trial various overlap percentages with your camera to see what works best for you, but make sure to get a reasonable amount of overlap, as there is nothing worse than getting home to process then realizing that there's a chunk of image missing that destroys your attempt at a majestic panorama.

Gee explains, "I usually overlap 30 per cent, but some people even go to 40 per cent ... it gives your software a lot more information to work with and a lot more control points to work with, so you get a more accurate stitch."

McLennan says that he allows for 30- to 50-per-cent overlap between his images when he's shooting panoramas, and he has a handy tip to determine between sequences when it comes to the post-processing stage: "One thing that I do is take a photo of my hand before shooting a sequence, and then another at the end. This helps me to quickly identify the series when imported into Lightroom."



Canon 5D Mark III, 47mm, f/4, 10s, ISO 3200



Canon 6D, 14mm, f/2.8, 30s, ISO 6400

### Picking the spot

According to Gee, any location holds the potential for a great panoramic shot.

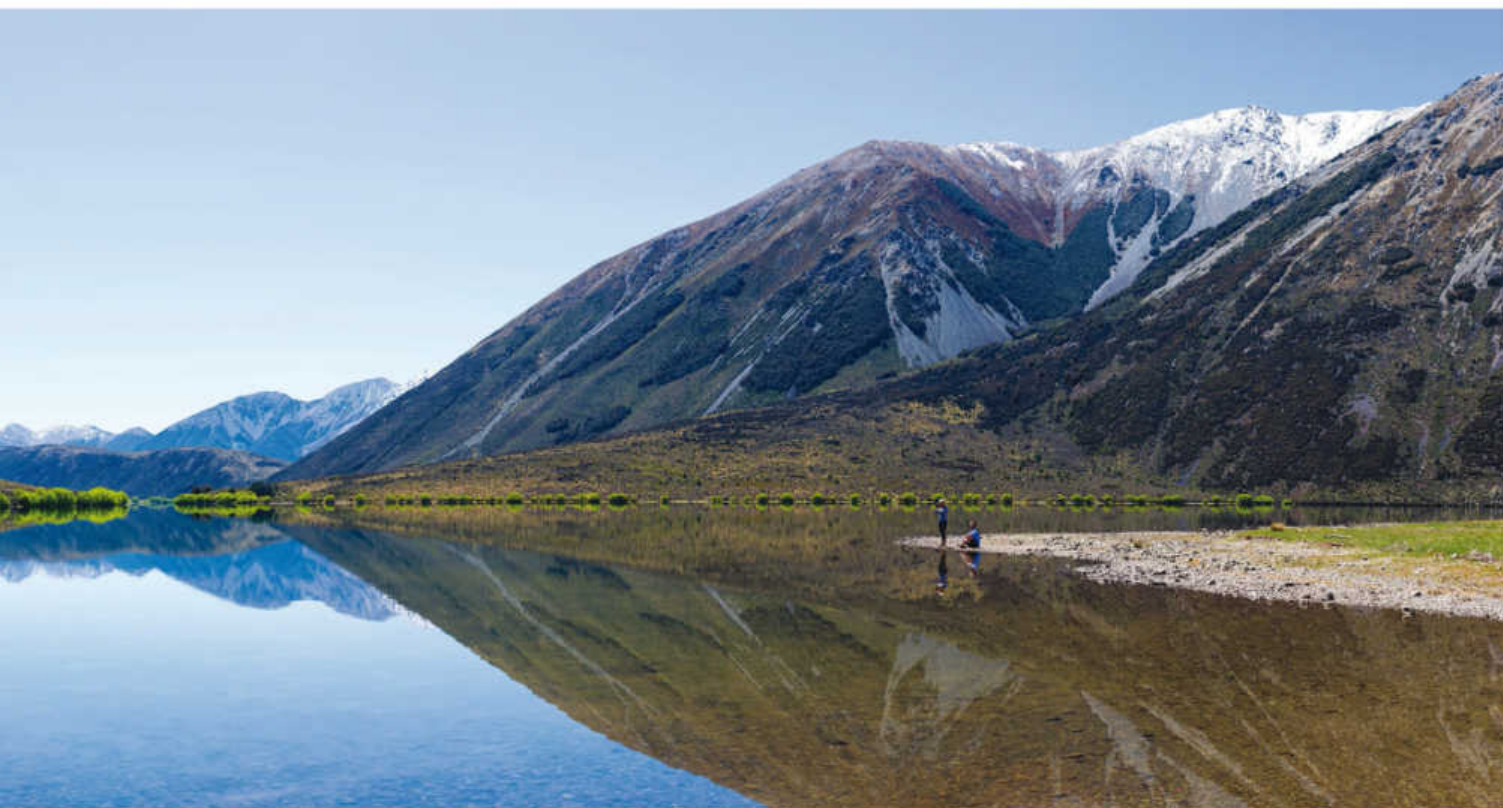
"You can do anything you want really — landscape photography is the big one, but you can also do cityscapes or event interior shots and things like that — wherever there is visual interest for a panorama," Gee advises.

In terms of indoor shots, Gee says he often just uses his smartphone to shoot a panorama of places such as galleries, but, if you have the time (and have requested the permission for it), setting up your tripod and capturing a panorama of a gallery, or another indoor location, is completely achievable.

As a photographer who only shoots panoramas outdoors, McLennan says he looks for the following with a potential sequence: "I generally shoot panoramas for wide scenes that shot traditionally would have too much sky or foreground — or when a client wants a huge image for a specific purpose. [For example,] I recently shot a 28,000-pixel-wide landscape for a huge airport banner."

It is also suggested that you take into account the time of day that you are shooting, as certain times of the day, such as midday, provide light that can affect the quality of your panoramas, including contrast and how quickly you need to take all of the images in your sequence.





Nikon D810, 55mm, f/7.1, 1/500s, ISO 200

### Working with movement

"Just keep going and fix it later," are the words of wisdom from Gee when it comes to movement disrupting the capture of a panorama. Cementing the idea that it's not always the end of the world when something or someone moves in your shot, he relays the idea of using long exposure when you're shooting, along with a neutral density (ND) filter, to remove any unwanted moving objects. A strong ND filter cuts out nine to 10 stops of light, and, using this with the long exposure time, which makes use of the slower shutter speeds, will remove any faster-moving people or various other subjects, like birds, from your landscapes and scenes.

Processing programs can also eliminate moving elements during post-production, with Gee advising that specialized software will sample both frames and determine

whether there's an object in one frame and not the other, then prompt you to ask whether you want to keep or remove it.

To make sure that your captured panorama is achieved with no movement impact, it's best practice to use a tripod to ensure everything is stable and secure; enable your long-exposure noise-reduction setting, as noise can occur in long exposures; pop your ND filter onto your lens; then ensure all of your usual settings, such as aperture, shutter speed, and ISO, are correct.

However, if you want to remove any risk of 'ghosting' or other movement-related issues in your panoramas, McLennan says to avoid them altogether: "I would normally avoid moving subjects in my panoramas if possible, although, if carefully managed, this can work out."



Nikon D810, 24mm, f/6.3, 1/500s, ISO 320

### Software to consider

There is a broad variety of aftermarket programs that can help you to process your panoramas once you get back to your computer after a shoot, with Photoshop and Lightroom being the first two mentioned by both Gee and McLennan.

"I used to put my images together manually using layers in Photoshop, but, nowadays, the Photo Merge > Panorama feature in the new versions of Lightroom is so good that I use nothing else," McLennan says.

Gee agrees that Lightroom is great, and he uses it for his image processing. He also advises that there are many specialized programs that are very good as well — one he makes particular mention of is Autopano Giga.

Thus, if these aren't quite right for your requirements, another program might work better for you — there is a very wide range of programs available with which to process and stitch your images together; it's all about finding the one that will fulfil your individual needs the best, so a bit of experimentation with several may be required.



Sony ILCE-6000, 10mm, f/5.6, 1/500s, ISO 320

### Post-production and the panoramic stitch

Finally, we reach the stage of processing, stitching, and finalizing your panorama ready to adorn your wall, or add to your portfolio. Gee advises that he does all his processing prior to stitching in Lightroom.

"I have a really basic process," he says. "I just make sure [that] I get the white point and the black point correct. [If there is] any lens distortion, I will usually work that out in Lightroom as well, even though the stitching process can take care of that, and I try to reduce the vignetting as much as I can — it's just about having that control over it that makes it easier."

The panoramic stitching process involves merging together the separate images taken in a sequence to create one panorama that gives the audience a perspective on the shoot location that can exceed the usual field of view that the human eye can see. The stitching process utilizes the overlap that

was captured when taking the photographs, and it is as simple as selecting the stitching command in your choice of program — in Photoshop it is called 'Photomerge'. Gee explains that, if you're using Lightroom or Photoshop, there's not a lot to have to take in and understand, as much of it occurs automatically, and you don't get as much control over the stitching process as you can when using the specialized programs, which he says involve a bit of a learning curve.

"You need to understand the control points and distortion, and how the software lines the images up, as well as how you can go back and control that as well," Gee reiterates.

Capturing striking panoramas need not be a daunting experience, and, with the ever-evolving technology available, it is sure to become even easier — but an understanding of the fundamentals is a great asset to have in your photography arsenal, and these tips should help you in your panoramic endeavours.





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Canon 70D, 18mm, f/3.5, 1/30s, ISO 800

## SPOTLIGHTING SUE RIACH

Passionate about photography since receiving her first camera at the age of 15, Sue Riach talks to Sarah Barnett about what inspires her images, and being a member of the Hibiscus Coast Photographic Club

Juggling part-time office work, being a stay-at-home mum to two children, and having a strong interest in photography would be difficult for most, but Sue Riach considers herself fortunate in that she can be flexible with her working hours to suit her hobby. When she was 15, her parents took her on a two-month trip around England and Europe and gave her a Minolta Instamatic with which to record the trip — she was instantly hooked.

"I found [that] with a camera in my hand, I looked at the world in a new light ... I had found my hobby, my passion," Riach says.

She quickly upgraded to a Minolta Dynax 500si SLR, and now works with a Canon 70D SLR, making sure it is always close by to capture those moments when inspiration strikes. "When I'm moved or





Panasonic DMC-FZ50, 88mm, f/10, 1/800s, ISO 100

excited by what I see, then I want to grab my camera and capture it," she says.

Riach is a lover of technology, travel, and nature, so photography is a natural fit, as the medium is the ideal way to incorporate all these passions.

Getting a taste for photography through holiday snaps, which tended just to end up in albums and photo books, she wanted to know more. She describes her father as an amateur photographer when he was learning, and, while he would talk about f-stops, apertures, and depth of field, Riach — who knew what the terms meant, in theory — wanted to learn how to manipulate them to her advantage. Having found out about the Hibiscus Coast Photographic Club online, Sue went to her first meeting by herself, and ended up joining the club a month later.

Founded by Ivan and Judith Brown, the Hibiscus Coast Photographic Club is based on the East Coast, north of Auckland. It strives to help others to develop an appreciation of photography and promote the craft as an art form. Eight years ago, Ivan and Judith put an advert in their local paper calling for any other local photographers interested in joining a photography club. Before they knew it, people were turning up at their house wanting to join, and, so, the Hibiscus Coast Photographic Club was born. A member for two-and-a-half years, Riach describes the club as "a bunch of enthusiastic photographers of all skill levels, who all share the passion for shooting images".

Having largely taught herself the basics of photography, Riach has taken a couple of online courses through the Institute of Photography

(IOP) and Steele Training on camera use and mastering Lightroom, but still cites Google as a great starting point for finding the information that you are looking for. "There are so many free YouTube clips and tutorials online for any camera or post-processing queries," she says.

The Hibiscus Coast Photographic Club is another resource of knowledge that she can tap into at any time. She describes the club and its meetings as a "place to showcase my work and be inspired by the work of other members ... talk the talk, collect tips, and hear some good advice."

Members can take advantage of constructive criticism and praise, from



Canon 70D, 101mm, f/6.3, 1/2000s, ISO 6400



Canon 70D, 27mm, f/13, 0.8s, ISO 100

a dedicated committee and passionate Photographic Society of New Zealand (PSNZ) judges, who guest judge up to two images per member at the monthly meetings. Gradings are awarded (with the options being C, B, A, A Silver, and A Gold) to members, with opportunities always arising for them to work their way up the grades and become better photographers. Images are judged and feedback provided on everything from composition to lighting, and Riach feels grateful

that she is exposed to those experiences through the club. "Their critique has been a huge learning curve for me, and I've picked up plenty of excellent tips," she says.

Furthermore, monthly workshops are organized as either field trips or informative evenings to develop skills such as working your camera settings to your advantage, or how to post-process on a computer. The variety of members involved with the club are described by Riach as



Canon 70D, 135mm, f/5.6, 1/1000s, ISO 100



“novices to professionals, ‘in-camera-only’ diehards to Photoshop fanatics”, and this ensures a diverse group of people all come together to share their knowledge and passion. Senior members of the club are more than willing to share their skill sets with other members, ensuring that there is constant development and advancement for all grades of member, with all differences and strengths embraced.

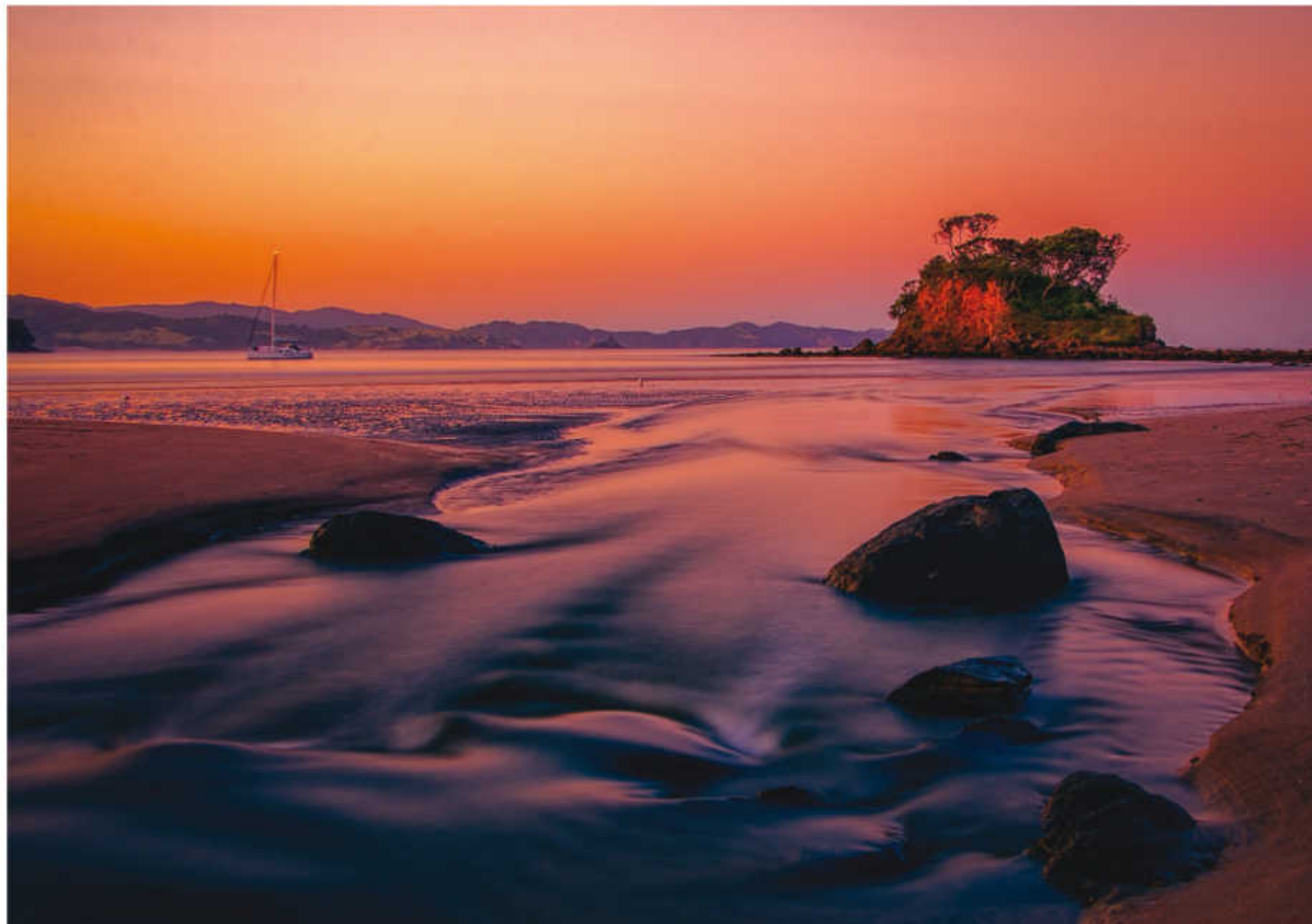
Riach’s passion for photography shines through when talking about her inspiration and motivation to keep shooting, which is still “capturing the moment, and, in that moment, appreciating what I am seeing.” Drawing from all aspects of life, she describes Marc Riboud’s study on the human condition, Ansel Adams’ view of our planet’s architecture, and Ernest Haas as inspirations for her images. Acknowledging that sometimes it is a photographer’s attitude and not just their pictures that can be inspiring, Riach aims to capture moments ‘for all eternity’ with her images. The challenge, or ‘trick’, as she describes it, is to get the camera — via a few settings — to create a digital imprint of the image that she is seeing inside her head. Whether that be the expression on her child’s face, the stunning sunset experienced on holiday, a view from a mountaintop, or the movement of their family

dog chasing its ball, she works with both her camera and post-processing software to capture her desired end-result photograph.

As Riach develops her camera skills (“very clever photographers have amazing camera skills that can capture more in-camera than I presently can”), she uses post-processing to bring out all the aspects of the scene that drew her attention to taking the image in the first place. The end result that Riach is aiming for never changes, though. As a creative outlet for the artist inside her, she works to produce images that evoke the sense and memory of the places, experiences, and moments she captures every day. “It’s a pursuit of my enjoyment, my indulgence, my captivation, my triumph, and my zest for my hobby,” she says.

The Hibiscus Coast Photographic Club meets at the Orewa Community Church at 7.15pm on the first Thursday of each month (workshops), and the third Thursday of each month (meetings). For more information on the club and becoming a member — visitors are welcome to come to a meeting before deciding to join — visit [hcpc.org.nz](http://hcpc.org.nz).

To see more of Riach’s photography, visit [sueriachphotography.smugmug.com](http://sueriachphotography.smugmug.com); to contact her directly, email [sueriach@ihug.co.nz](mailto:sueriach@ihug.co.nz).



Canon 70D, 22mm, f/16, 27s, ISO 100

# D-PHOTO'S GUIDE TO PHOTOGRAPHY WORKSHOPS

If you've been searching the internet for photography workshops to help guide and inspire you, let us make the process easier with our hand-picked selection of useful workshops and tours that will have you putting your plans into action and achieving your photography goals for 2016. Whether you want to learn the basics that your camera has to offer or you've already got that mastered and are wanting to explore particular styles of photography in more depth, you're sure to find a workshop that suits your purpose among the talented tutors and classes here. We've even found several tours around Kiwi landscapes for you to explore the beauty of New Zealand scenery while fine-tuning your photography prowess. Check your calendar, check what dates these workshops are set to run on, and sign yourself up.

## Three Little Wishes

There's a photography workshop suited to every photographer at Three Little Wishes — New Zealand's largest amateur and professional workshop provider — with all styles from wedding to real estate, macro, landscape, kids, product photos, and food photography catered for. If you're just starting out, there's a beginner's photography workshop that will teach you all the fundamentals about your camera and its settings, or, if you're trying to come to grips with Photoshop or Lightroom, there are great workshops that focus purely on this post-

production element.

Already understand the basics, but want to push yourself to the next level? The advanced workshop is great for those who already have a good knowledge of their camera and how to take photographs using manual settings — this workshop is all about learning how to make photographs rather than just take them.

Group sizes are kept small to ensure you will get the most hands-on experience possible, and the professional tutors can help you to

achieve your goals. The workshops operate in association with Canon, so students are able to try new lenses and cameras during each workshop, but all makes and models can be used during the lessons.

Workshops are priced from \$185, and specific workshops are available in Auckland, Wellington, and Dunedin, with one-on-one tuition available when requested. For more information on the various workshops on offer and the dates on which they are being held, visit [threelittlewishes.co.nz](http://threelittlewishes.co.nz).





## Richard Young Photography Workshops

If you're looking to immerse yourself in gorgeous locations while you pick up new skills and refine what you already know, Richard Young Photography Workshops might be what you need, as they are all about getting you out of the classroom for 'educational vacations' at inspirational locations, such as Tongariro National Park.

In small workshop groups maintaining a 1:4 tutor-to-student ratio, with up to eight students in a group with two tutors, the Richard Young Photography Workshops focus on what you need to know for landscape, nature, and wildlife photography. However, if you're into a different style of photography, you can request this, and one-on-one tuition is also an option.

The courses are offered as weekend or week-long workshops, which allow you to completely immerse yourself in the craft and leave motivated and inspired.

The variety of courses that the Richard Young Photography Workshops offers includes:

- Tongariro Photography Workshop: classic landscape, mountain, waterfall, and forest



photography over a weekend

- Cape Palliser Photography Workshop: coastal landscape, long-exposure seascapes, and wildlife photography over a weekend
- Four-day Mount Cook Photography Workshop
- One-week South Island Photography Tour
- Twenty-day New Zealand Photography Tour

- One-day workshops in Wellington

- One-to-one tuition: in Wellington and throughout New Zealand.

The price for a weekend trip is \$750, and includes two nights' accommodation and breakfasts and lunches. One-day courses are \$260, and one-to-one tuition is \$90 per hour. For more information, email [photos@richardyoung.net](mailto:photos@richardyoung.net), head online to [richardyoung.net](http://richardyoung.net), or call 021 0845 7322.

## Lightwave Photography

Light is one of those elements of photography that can be mighty confusing and can either make or break a photograph. Ken Wright and his Lightwave Photography classes, workshops, and tours offer photographers of all skill levels a hands-on approach to understanding the fundamentals of light to learn what it is doing and how to capture it.

Wright holds his courses in and around Papamoa but will travel to accommodate small groups in the Bay of Plenty, and dawn workshops can also be arranged in remote locations with small groups.

Wright aims to get people beyond where they would normally go and can tailor the workshops for a group or individuals to cater for the specific areas of interest that they want to enhance. Within these workshops, Wright focuses on helping photographers capture images that exceed their expectations.

"It's not about taking an image of a scene over there; it's about capturing a scene that makes the viewer want to walk into it," Wright says.



The post-processing of images is something that Wright can offer assistance with. He has more than 18 years of experience in Photoshop, and can provide handy tips and tricks in this program, as well as teaching you all about Lightroom.

Lightwave Photography's prices range from

a novice one-day class at \$210 to a six-day Coromandel dawn-to-dusk tour at \$3K, which includes food and accommodation. For more information on any of the courses, including the various Coromandel tours coming up this year, head online to the Lightwave website — [lightwavegallery.co.nz/ken-wright-classes.html](http://lightwavegallery.co.nz/ken-wright-classes.html) — or call Ken on 021 995 092.

## NZlcescapes Images

For many, it's difficult to find the time to commit to lengthy courses, but NZlcescapes Images, run by Petr Hlavacek, offers shorter tours that are up to 4.5 days long: the Rainforest and Limestone tour and the Glacier Country Magic tour.

The Rainforest and Limestone is a 4.5-day tour designed to help your photography as you shoot subjects on your journey through the Kahurangi National Park and the Paparoa National Park. Dependent on the weather, this tour has dates secured for October 2016 or April 2017, priced from \$2940 per person.

If you are interested in practising your photography in some of the most diverse and wild landscapes that New Zealand has to offer, the Glacier Country Magic tour is designed specifically to allow you to do that. You'll spend 3.5 days around the Westland National Park, where you can explore your photography while shooting the remarkable scenery. This tour has prices from \$2360 per person.

If you've got a bit more time up your sleeve, you could venture out on the 15-day South Island Sojourn tour. It's considered a

once-in-a-lifetime experience, and is priced from \$9780 per person.

Finally, there is also the 10-day West Coast Spectacle, during which you'll traverse 600km of the West Coast. This is considered absolute heaven for landscape photographers, and the 10-day tour is priced from \$5870 per person.

For more information on any of these photo tours or to contact Hlavacek, visit [nzicescapes.com](http://nzicescapes.com).



## Maja Moritz Photography

Want to reach new levels with your photography skills this summer? Maja Moritz offers a range of photography workshops for those who enjoy new creative challenges and want to build on their photography skills. Choose from basic to advanced workshops, tailored one-on-one sessions, or special-occasion workshops, each of which is specifically designed to develop your own individual photography skills. The workshops are based out of Christchurch, but can be arranged throughout New Zealand by request, and are led by internationally renowned German photographer Maja Moritz.

Bookings are open now for 2016 — be sure to get in quick to confirm your spot. If you book before January 31, 2016, you can take advantage of an early-bird booking special and save 10 per cent. For more information and to book, visit [majamoritz.com](http://majamoritz.com) or [facebook.com/majamoritzphotography](https://facebook.com/majamoritzphotography).





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Chris McLennan is a New Zealand-based commercial travel photographer, servicing clients all over the globe. With more than 50 different countries on his list of shoot locations, his images and stories bring the world just that little bit closer. When he's not working on an assignment, Chris also hosts intrepid-style photo tours to exciting and photogenic travel spots such as Alaska, Africa, Papua New Guinea, and New Zealand. He is an ambassador for camera brand Nikon and holds endorsement relationships with Lowepro, Lexar, AquaTech, and HP. For an example of his work, watch his YouTube video sensation *Car-L meets the Lions*, which has received 7 million views and has been featured by both local and international press and media worldwide.

[cmphoto.co.nz](http://cmphoto.co.nz)

# HOME AWAY FROM HOME: AUSTRALIAN FESTIVITIES

Chris McLennan recounts his time spent in Australia during 2015, reflecting on some of the events that he attended on his travels and the striking images that he captured

My 2015 schedule included a number of shoots across the ditch in Australia, which, compared with other countries I have visited further afield, can sometimes feel a lot like home. Despite their need to call jandals 'thongs' and tendency to claim numerous Kiwi icons as their own (from pavlova to Phar Lap to Russell Crowe), when you bump into an Aussie in the backstreets of Beijing or on Safari in Namibia, it is always a pleasant surprise and makes the world seem that much smaller. So, to have the privilege to visit and shoot some unique Australian destinations through 2015 was something I was really looking forward to — especially so when we won the Rugby World Cup with a resounding 34–17 thrashing over the Wallabies in October — not that I made a big deal of it or anything ...

Australia is such a vast land — often called 'The World's Largest Island', it is, in fact, the smallest continent but the sixth largest country by total area. It is also one of the world's oldest continents and is home to a variety of diverse and unique geographical features,

from the Great Barrier Reef to Uluru (Ayers Rock), the Twelve Apostles, Fraser Island, and the Blue Mountains. With 35 per cent of the country classified as desert, alongside rivers over 2000km long, vibrant cities, tropical jungle, snowy mountains, and sandy beaches, Australia certainly has a lot to offer.

I was to start my adventures on a much smaller scale, in the tiny town of Birdsville located 1590km west of Brisbane and boasting a population of less than 100. However, that population swells in July of each year for the popular music festival the Big Red Bash, with 2015 highlights including Jimmy Barnes, Diesel, and Jon Stevens — all artists I'd grown up listening to and was looking forward to seeing. Around 3500 people make the journey out to the remote Simpson Desert where the festival takes place, camping out over the three-day event, sleeping in cars, cooking on the fire, and enjoying the carnival-like atmosphere. When there, I observed the desert burned red at night, with sunrise a dusty glow each morning — perfect photography conditions!



The abstract shapes of the Simpson Desert taken from the open window of my charter plane





Early risers enjoy the magical sunrises, with the dusty desert glowing a shimmery red each morning



The big red dune that forms the backdrop to the stage at the Big Red Bash

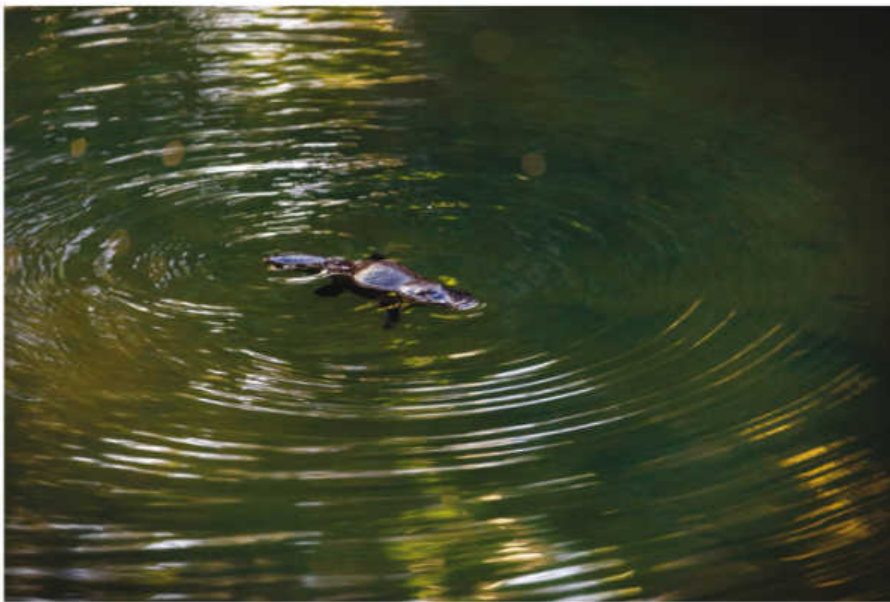
My next visit took in the Cairns Indigenous Art Fair. Currently in its sixth year, this is an event that highlights Australia's truly unique aboriginal culture and showcases the visual art of Queensland's First Nation. Featuring not only traditional art pieces but also performance through song, dance, fashion, screen, and theatre — alongside an art market, workshops, and informative talks — this was a very special event to witness and to photograph. Though, for me, the best part was once again a musical one, with the opportunity to hear Archie Roach perform live. He is an artist that my wife and I have listened to for more than 20 years now, and his haunting melodies share the poignant stories of aboriginal history.



The stunning Cairns waterfront with its Esplanade Lagoon pool



A couple of competitors in the Beach Horse Racing Festival



I was fortunate to be able to capture images of a timid and very hard to photograph platypus in the wild at Broken River. My client had been trying to get this shot for nearly 20 years, so this was a huge bonus



Two kangaroos challenge each other on the beach before sunrise — the action was quite aggressive as they kicked and boxed each other, which was something I hadn't seen before in the wild, and it was a real thrill to photograph as they displayed their prowess

After Cairns, it was a trip to Mackay for the Beach Horse Racing Festival weekend, and there was no shortage of fun and excitement there! But it was during this event that I was also able to capture some of Australia's more elusive wildlife — and I don't mean the colourfully dressed individuals who were attending the races ... Alongside a couple of kangaroos challenging each other on the beach one

morning, I was also able to photograph a little platypus swimming wild in the Broken River. With a duck-like beak, tiny otter-shaped feet, and a large beaver tail, this egg-laying mammal — endemic to Eastern Australia — is one of the most unusual animals I have seen.

Despite its name, I was not going to see any crocodiles in Port Douglas during the





The riders sleep in mobile camps that are moved each day by a large team of volunteers



Each stage of the Crocodile Trophy passes through different areas, including fertile farmland and coffee plantations



Capturing this rider as he somersaults into the river — a perfect example of being in the right place at the right time and quick reactions (mine, not the rider's, unfortunately)

Crocodile Trophy — an eight-day staged mountain-bike race that attracts top riders from all over the world. With the riders sleeping in tents set up in huge mobile camps — moved each day by a large team of volunteers — the race covers 770km over nine stages and 17,000km of elevation. With riders passing through blistering desert, fertile farmlands, coffee plantations, and across wide rivers, there was a ton of

photographic opportunities to be had, not least of which was shooting from my own bike to show a more unique angle.

Pavlova and Russell Crowe aside (in fact, I think Australia can have him), it was great to see a bit more of the country and to spend some time among my good Aussie friends. Thanks, Australia, but you can keep the thongs.





# PHOTOGRAPHER FIRST; TOURIST SECOND

Leading professional photographer Jackie Ranken covers the fundamental techniques and ideas behind a range of different photography styles each issue.

One of the country's most respected photographers, Jackie is the current New Zealand Landscape Photographer of the Year and is a Canon Master. She also runs the Queenstown Centre for Creative Photography with her husband, Mike Langford.

[jackieranken.co.nz](http://jackieranken.co.nz)

Jackie Ranken explains how travelling with your camera doesn't mean that you have to be a typical tourist — you can stray from the pack and be a photographer instead

There is nothing quite like seeing and photographing famous places. In October 2015, I was lucky to be able to spend a week in Beijing, for the sole purpose of being a tourist and being able to photograph places like the Temple of Heaven, The Great Wall, the Forbidden City, and the Summer Palace in my own way.

Tourism has become one of the fastest-growing economic sectors on the planet. This became quite evident to us while in Beijing. We arrived at a time of year when the Chinese themselves were out and about playing tourist. Tour groups would move from place to place following a guide who holds a small flag and has a speaker attached to their belt. Almost every tourist has a camera,

mostly to record themselves at events and places: "Here I am in front of such and such" — the market for selfie sticks is huge, with vendors selling them at the gates.

In this article, I want to share with you my photographic experience at the Temple of Heaven, and show you the view through my camera. When I travel, I travel as a photographer; the best way for me to get the most from my photography is to take along my favourite camera bodies and lenses and a good travel tripod.

The Temple of Heaven is a huge park, covering 2,700,000m<sup>2</sup>. For me, the most interesting building was the Hall of Prayer for Good Harvests. As a photographer, my objective is to express what I am seeing and feeling by means of the tools and techniques that are available to me through my camera. I saw a lot of tourists moving about the square,



Tourist flag, Canon 7D Mark II, TS-E 24mm II, f/5.6, 1/400s, ISO 400



taking photographs of themselves in front of this magnificent structure, so I decided that tourists would be part of my expression. I would explore different ways of having them in the frame without letting them dominate.

Because I had my tripod with me, I was able to explore techniques that would otherwise have been unavailable to me. These techniques included multiple exposures, using live view to help pre-visualize and align my frames, and slow shutter speeds to allow motion blur.

When I am making multiple exposures, I try to keep in mind the fact that light tones generally sit on top of dark tones, and sharp focus will dominate soft focus. The example on the previous page demonstrates that.

I set the exposure mode in my Canon DSLR to 'additive'. My first exposure was of the Temple of Heaven surrounded by three grand marble platforms. In the shot, tourists are everywhere. I made my second exposure one stop darker and a little out of focus. It was a bit of a grab shot, as I wanted to capture the red flag as it passed in

front of the lighter-toned pathway. The camera then processed these images together, adding the two exposures to each other, thereby making a brighter exposure. The shape of the temple and the red flag dominate the composition.

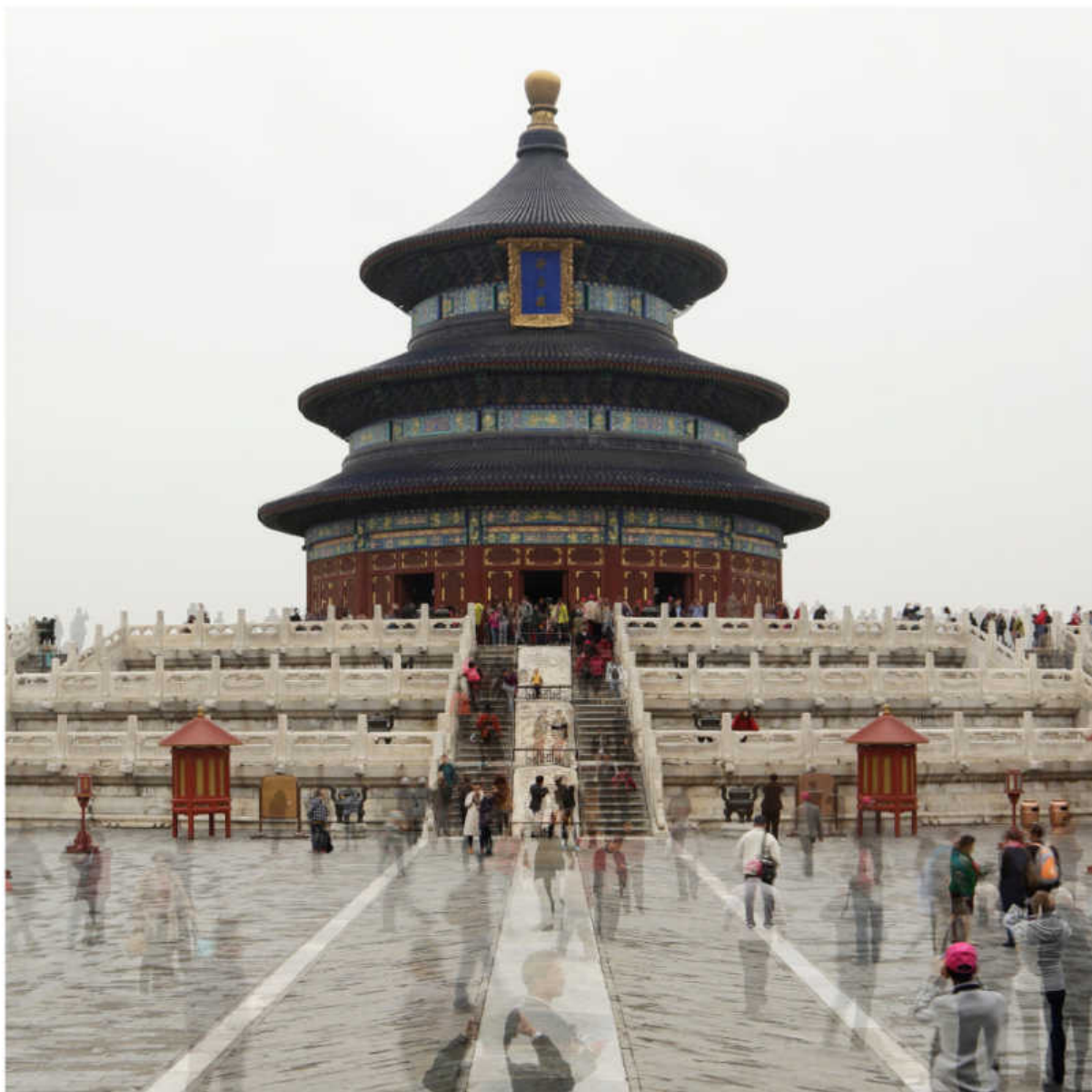
I find that monochrome is less busy and makes a stronger statement about tones and textures. In this monochrome conversion, I edited using a green filter, because that made the red flag almost black — this can also be done using the camera's picture-style controls.

The example below is much like the first example but with a simpler composition. I made the first exposure a detail of the mountain and clouds that are part of a sculpture that lies between the steps leading towards the main temple. I guess that it represents earth and heaven coming together. Using live view, I was able to see this exposure and line up my second exposure of the view of the temple steps and the temple itself. Because the temple is dark, it creates a silhouette shape; because the sky is light, it sits on top. On close inspection, you can see the small dots of colour as people moving about in their coloured tops.



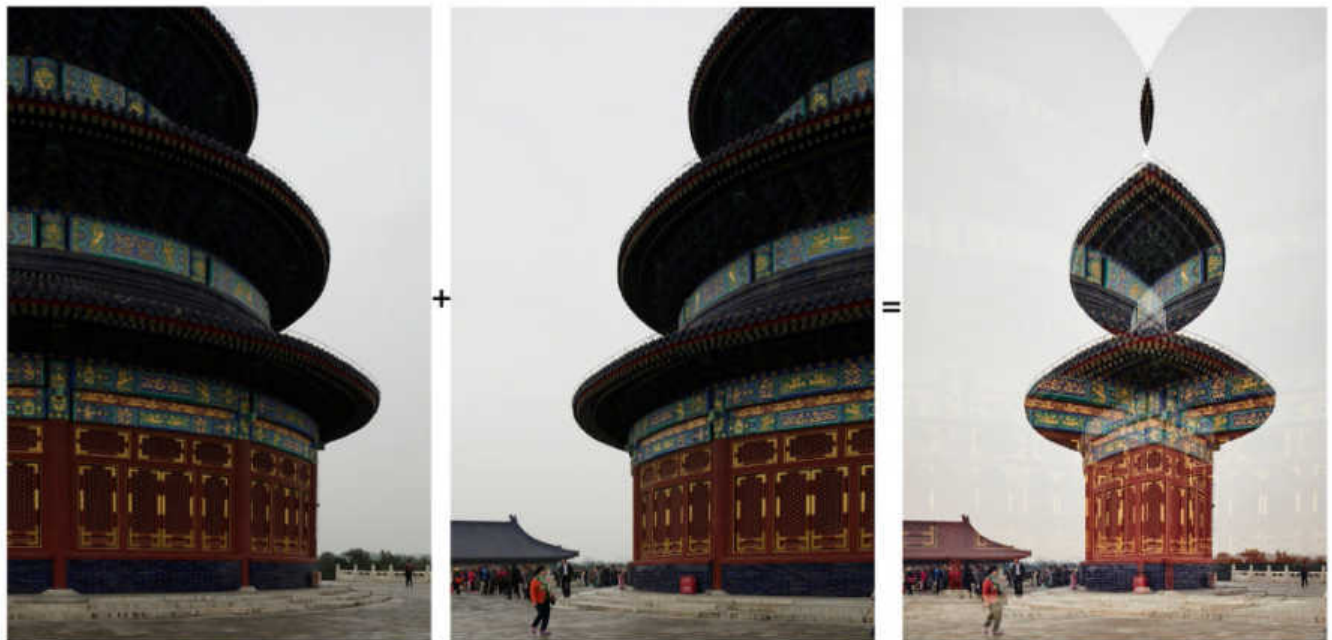
Double exposure with a marble relief, Canon 7D Mark II, TS-E 24mm II, f/6.3, 1/50s, ISO 400

In the experiment shown below, notice how the tourists became increasingly transparent with each added exposure, while the structures remain the same. This was where a tripod was needed to keep the motionless objects in alignment. I have cropped the image because 'heaven is represented by a circle and the earth is represented by the square'. This crop also cut off the darker-toned people who were in the left and right corners.



Square-crop triple exposure, Canon 7D Mark II, TS-E 24mm II, f/11, 1/10s, ISO 100





Finally, in the multiple exposure shown on this page, my aim was to celebrate the decoration of the temple, and abstract the structure to show it in a new way. I used manual exposure, because it gave me more control, and because I happened to be also using a tilt-shift lens to correct the convergence of parallel lines that occurs when one is looking up at tall buildings.

Notice once again how the lighter tones dominate and sit on top of the darker tones, and how, where the two buildings overlap, the exposures are added together to make a correct exposure of the patterns.

Because I was not on a guided tour, I was able to stay as long as I liked in any one area. This enabled me to be a photographer first and a tourist second. I like to spend time experimenting with new ways of photographing as well as exploring the techniques that I have practised at other times. I landed in this place with no preconceived ideas or expectations, and came away with images with which I am happy.

What will you do next time you visit an icon? Will you be a photographer or will you be a tourist?



Decoration on the Temple of Heaven, Canon 7D Mark II, TS-E 24mm II, f/6.3, 1/200s, ISO 400



Andy Belcher is a Bay of Plenty freelance photographer with 82 top photographic awards to his name. These include British Wildlife Photographer of the Year, Australasian Underwater Photographer of the Year, and Nikon Photo Contest International. Self-taught, with no qualifications — and proud of the fact — Andy believes that his open-minded approach to learning has enabled him to break photographic boundaries, simply because he never knew they existed. Andy's versatility sees him shooting a wide variety of commercial photographic imagery, from tourism to underwater. He also runs photo workshops, offers private tuition, writes and photographs magazine features, and has just completed his third children's book.

Andy's combination of enthusiasm, lively photo presentations, travel anecdotes, and photographic advice sees him in demand as a guest speaker, with engagements taking him as far afield as Italy and France. Sometimes, he doesn't even need to look for the action, because it comes to him — his too-close-for-comfort experiences include the tsunami in Samoa and nearly being drowned by a dugong in Vanuatu.

[andybelcher.com](http://andybelcher.com)

# THE SKY'S THE LIMIT

Andy Belcher takes his new quadcopter out and describes the experience of shooting from the sky

I recently booked what I hoped would be a lovely holiday in Taveuni, Fiji's third-largest island. To make the journey easy, I managed to book all three flights for the same day. Very early on Monday morning, our first flight, from Tauranga, was cancelled due to fog in Auckland. This was not a good start, and we finally arrived in Taveuni on Wednesday afternoon.

On Thursday, I did two wonderful scuba dives at Rainbow Reef. Our one-hour boat ride back was not so pleasant — it was raining and I got cold. As a result, I spent the next three days of my holiday in bed, and most of the remaining days recovering.

When I returned home, I sank into a bout of depression after our disappointing experience. I decided I needed a new direction that would totally absorb and excite me. On Taveuni, we had met Travis, a Los Angeles film-maker who was flying a drone — I prefer to call this machine a 'quadcopter'; for me, the name 'drone' conjures up a weapon of war. Travis showed me an amazing video: the copter was right over the top of two surfacing humpback whales, while Travis was standing on a beach one kilometre away. I became engrossed as he explained quadcopter flying.

The decision was easy — I would invest in a high-tech quadcopter as soon as possible. To my delight, my bank account showed

receipt of book royalties that I was not expecting, so I ordered my new flying machine from Lacklands. Travis had recommended the DJI Phantom 3 Professional, which included a high-tech camera capable of shooting 4K video and 25MB RAW files.

Three days later, I was excitedly unpacking my new toy. I read lots of tutorials before even attempting to fly it — it was a complex little beast and there was a lot to learn. After a week of familiarizing myself with the flight app, I took it to a wide-open playing field on a fine windless morning. I was nervous! I got it airborne and soon discovered how easy it was to control. I discovered that the length of the control stick was adjustable and lengthening it gave me very fine movements, which enabled precise positioning of the aircraft. I have now completed about 30 hours of flight time.

The quality of the photos has exceeded my expectations; you can see them here. I can adjust camera settings from the controller while it is flying — it offers camera tilt, high dynamic range (HDR), exposure bracketing, ISO adjustment, and has a motor drive — and the camera is mounted on a sophisticated gimbal, so, no matter how violently I fly it, it remains stable. When the aircraft is in a clear space, I can fly it up to two kilometres away with a forward speed of 60kph. I have flown it completely out of sight a couple of times and relied totally on the live camera view beamed back to my iPad Air 2 screen. This procedure takes a bit of learning. If the aircraft flies out of range, or the battery gets too low, it will automatically fly itself home and land in exactly the spot it took off from. One battery gives me around 20 minutes of flying time.

The machine boasts some impressive technology, being able to put a camera in almost any position provides great viewpoints, and it's a very exciting prospect for future fun and creativity. The sky's the limit! If you wish to go in this direction, please remember that there are some regulations you need to consider in terms of where you can fly, how high, and so on — check the Civil Aviation Authority's website for more information.

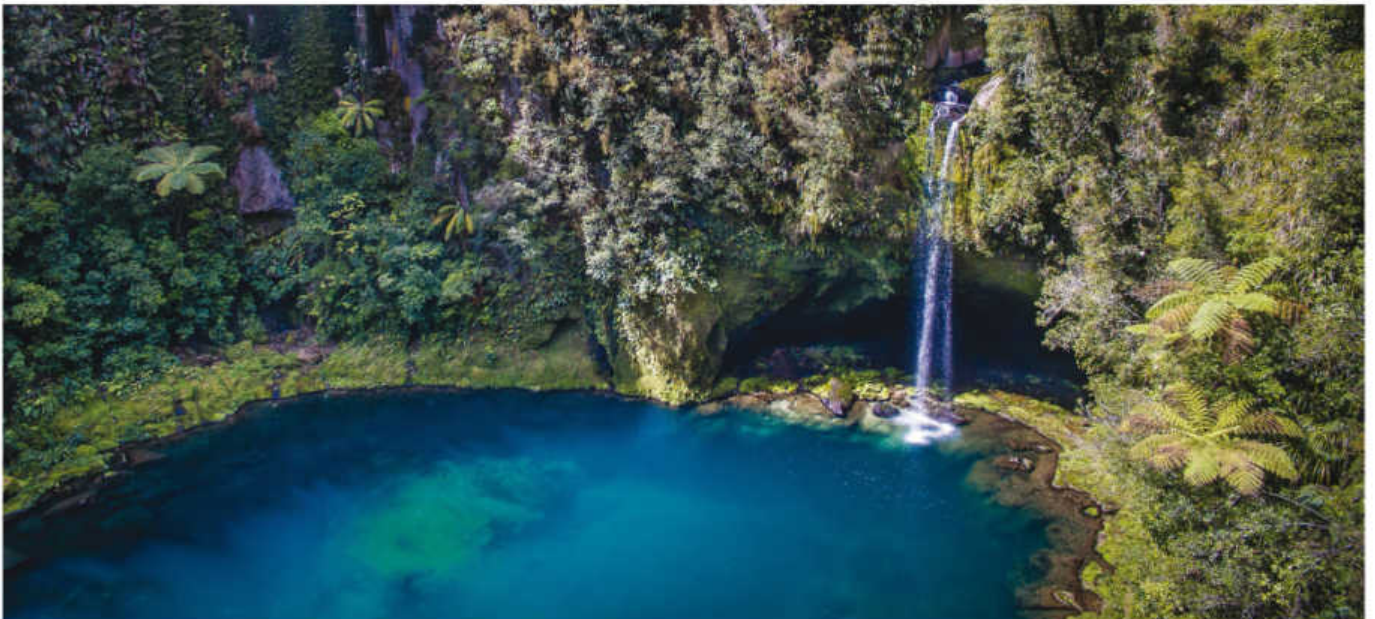


Holding my new toy — it is quite compact and I can even carry it on my motorcycle





Montrose farm stay near Te Kuiti and Waitomo



Omanawa Falls near Tauranga — this is a very challenging area for the aircraft, as there are no flat take-off areas

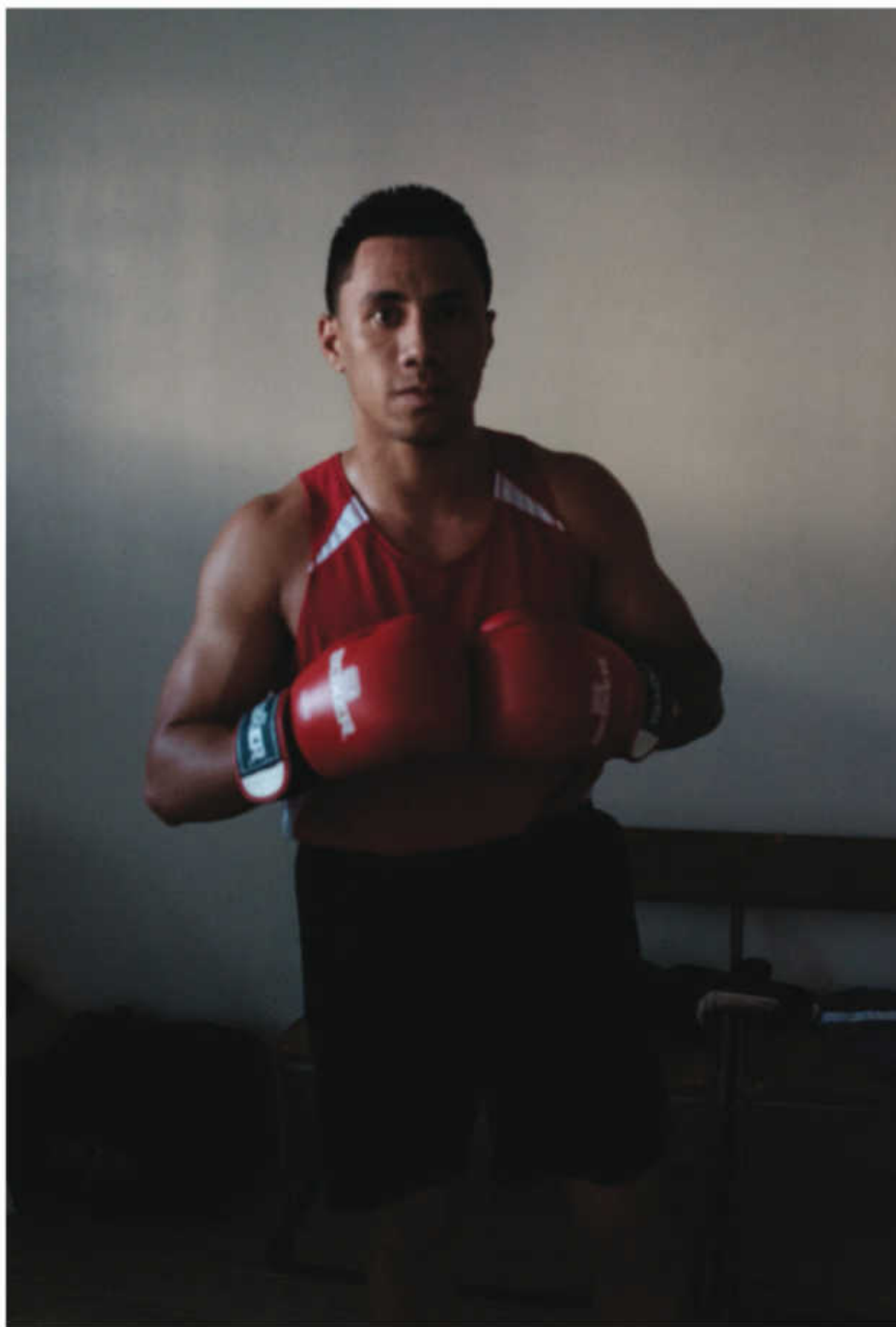


The Whakatane River mouth — taken from an altitude of about 90m



Because the creative thought process is just as important as good technique, photographer Paul Petch gives voice to the thoughts from which great images are born. Paul is a freelance commercial photographer based in Auckland and specializing in a wide array of styles, including commercial portraiture, sports, documentary, and event photography. He is also a successful graphic designer, art director, and photography tutor.

[paulpetch.co.nz](http://paulpetch.co.nz)



Fujifilm X100T, 35mm, f/5.6, 1/125s, ISO 2000

# KEEPING THE BALANCE

Paul Petch discusses the idea of creative burnout and how to keep yourself on track to staying motivated to capture the photographs that you have been envisioning





Fujifilm X100T, 35mm, f/7, 1/250s, ISO 1500

So, things are just not working creatively. Life's noise and distractions, celebrations, or darkness have taken over, and days have turned into weeks without picking up the camera, leaving you filled with self-doubt.

With an abundance of digital media everywhere and everyone seemingly a photographer 'living the dream', it's easy to feel quite overwhelmed by the need to continuously create and always be showing your work off. There is a feeling (or a modern condition) of needing to upload daily to Flickr, Facebook, 500px, Instagram, Twitter, or Google+, as well as feeling obliged to master more and more complex skills. Photographers, these days, are pushing themselves more than ever both mentally and physically to get noticed and to shoot that photo that's in their mind. Unfortunately, this state of being busy mostly results in the photographer burning out or long periods of creative dry spells.

During these periods, you don't have the drive to take photographs, or you hate the ones you are taking. You might feel quite lost and notice that your confidence plummets as you shoot less. The thing is, we are only human, after all, and life's 'distractions', including stress, paying bills, moving home or jobs, being sick, being a parent, holidays, friends, and other hobbies, are ultimately more important — life has to come first.

Thus, you've fallen out of balance with what

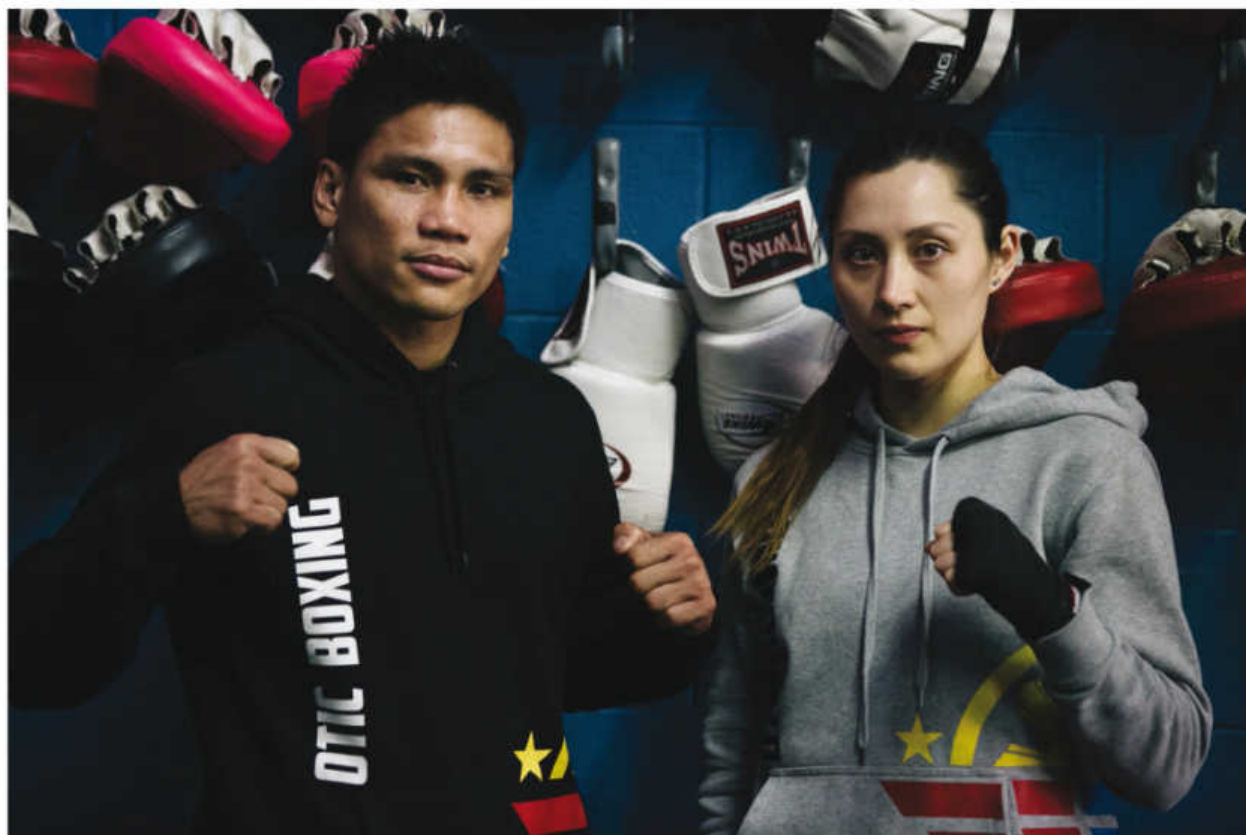
you love to do, you feel burnt out and unmotivated, and it may feel like one of the worst times — and it's not a one-off thing. You think to yourself, What if I never shoot again? Should I go buy more gear and upgrade? Why is my photography so bad? I wish I was as good as the person that took that photo. Just like the seasons, these dry spells and negative feelings come and go for everyone, and you may not see it now, but they are all part of the creative process and being a photographer.

Like anything in life, if you do a lot of one thing, you will get sick of it and your enjoyment factor will run out. If you spend too much time focused on something and end up having no balance with other things in life, then it's just not sustainable. The good news is that it will pass if you accept that you cannot be creative, productive, or focused on your craft as a photographer 24/7. And this is 100-per-cent acceptable.

Next time, when you look at your camera and you find that you don't want to do anything with it, or you head out and can't even be bothered to get it from your bag, smile and remind yourself that this is perfectly OK and is a part of the process to becoming a better photographer. Trust me, these periods don't last for long, and here are some of my tips to help you to avoid and manage dry creative periods as a photographer.

### What can you do to minimize creatively burning out?

- View your abilities as energy — we only have so much energy for life in any given day, week, or month, and being a photographer needs to fit into this reality, not the other way around.
- Accept that you cannot create 24/7, and acknowledge that you won't be super productive all day, with a few hours being your peak. It's a good idea to arrange shoots or creative times around this time.
- When you are tired and not feeling creative, don't worry about it too much. If you have some ideas or inspirations, write them down or use a digital notebook and clear your mind. I use Evernote for this. Go for a walk, run, or bike ride, and let it be.
- Be happy to see potential images when out and about and not always shoot them. The art of seeing is equally as important as using the camera, and these opportunities will happen again. You don't have to photograph everything. Write it down if it's a cracking idea.
- Plan ahead for bigger adventures, shoots, or projects, and keep these plans for periods when you will be more motivated or have more time. Planning will result in better experiences and results.
- Avoid social media as much as possible. Real life is not represented through Facebook feeds, and what's there is all filtered. If you do draw motivation from the internet, visualize the story, sacrifices, energy, and time invested to get that shot that you envision.
- Don't buy gear in the hope that it will help you create better images. Focus on the kit that you have, and do the best that you can with this instead. You are the problem not the gear.
- Creativity comes from people and places. Plan trips outside of your city, beyond your weekly routine, and away from your everyday life. Buy a plane ticket to somewhere you haven't been before, and go with your camera. Hit the road and sleep in your car. You will come back with great images.
- Talk to other photographers about burnout, gear buying, lack of confidence as a creative, and any other concerns you're having. Everyone experiences similar creative dry patches, and it's nice to know this.
- Instead of buying more gear, invest in photo workshops, mentoring, and inspiring books.



Canon 5D Mark III, 200mm, f/9, 1/2000s, ISO 1250





Canon 5D Mark III, 18mm, f/9, 1/400s, ISO 1250



Canon 5D Mark III, 35mm, f/5.6, 1/2500s, ISO 900



Each issue, Luke White shares his extensive studio expertise as operations and education manager at Auckland's Kingsize Studios.

He holds a first-class honours degree in photography and has worked as a commercial photographer in England and New Zealand. Luke is passionate about photographic and film-making technologies new and old, and his conceptual photographs and videos have been exhibited across Europe.

Kingsize Studios is the New Zealand distributor for many top photographic brands, including Mola, Chimera, Matthews, and Westcott; it also runs a whole range of workshops on photography, film-making, lighting, and more.

kingsizestudios.com

# WORRY LESS AND LOVE THE GRAIN

Luke White takes a step out of the digital day and age and puts a Holga camera to the test to see what can be achieved

Like so many photographers, I have a real affinity for beautiful, old, film cameras. In the studio, I really enjoy working with large-format rail cameras; the process is slower, more controlled, and more considered than working digitally. Big sheets of film are fairly expensive to buy and to process, and I like the limitation of only having a few frames in which to get the shot. The studio workhorse, the Mamiya RB67, is also a delight to work with. It has a huge, clear viewfinder, and the 6x7cm images that it makes on roll-film negative include lots of detail. Outside the studio, I love shooting with my old twin-lens reflex Rolleicord and my bombproof Nikon F2. These are all very good cameras; I was fortunate enough to study photography at a time when people were jettisoning professional film photography equipment and buying digital cameras. This meant that a young photographer with an eBay account could choose from the greatest cameras from the previous 50 years for the cost of a 2GB memory card. Combined with high-quality film and lenses, these cameras produce excellent results.

My friends, students, and acquaintances regularly hear me preaching about the importance of light. Generally, it is along the lines of, "It doesn't matter which camera you use, the way in which you control light is key to good photographs." Well, I decided to put this theory to the test, hamstringing myself technically by using the crappiest camera and film I could find. The camera had to be a Holga. These plastic cameras were mass-produced very cheaply for the Chinese market and quickly became a seriously hip camera to own. The lenses are made from plastic, meaning the photographs they take are soft and vignetted. The body is poorly made, inevitably letting in light, which flares or fogs the film. To select exposure, the photographer can choose between a representation of a sun (f/11) or a cloud (f/8). Indication of the focusing distance is displayed with an image of a person (close up), mountains (far away), or a group of people (in the middle). These cameras cost around \$30. Fortunately, Holgas are made with a functioning hot shoe, meaning I could slot in a PocketWizard and use studio flash.

As for the film: Mareea Vegas gave me a roll of Kodak Portra 400 ISO that expired in

2006. Film is made from organic materials, gelatin, and silver, and is constantly degrading, meaning it has a use-by date. Often, you can use a long-expired roll and not notice any discernible change. At other times, you'll see colour shifts, low contrast, and more pronounced grain, which are attractive features to photographers seeking Instagram-ready, organic images; not so much for someone wanting to make technically proficient portraits with subtly crafted lighting.

Shooting film is actually easier than ever, and it is experiencing a real resurgence. We started selling film at Kingsize Studios again a year ago, and many people are buying it — most of them actually weren't around before digital photography, so they are enjoying analogue image making for the first time.

A couple of months ago, a young photographer, Genevieve Senekal, opened The Film Bank in Auckland. It processes film fast, cheapishly, and well. You simply drop off your exposed rolls at Kingsize — or one of the other drop-off points — and, a couple of days later, you'll receive an email with a Dropbox link to your scanned photographs.

For my portraits of David, I went with a relatively simple lighting set-up with three lights. Low-powered 'fill' in the form of a large Chimera soft box was positioned directly behind the camera. The purpose of fill is to provide a very flat base layer of illumination to ensure detail is not lost in the shadows. Rim light was a standard reflector dish (Broncolor P70) with a medium grid to control the spill of the light. The hard light hitting the back of my sitter's head has a subtle but important effect, separating the subject from the dark background and adding some dramatic shape. With the 'key' light, I selected a silver beauty dish (the Broncolor P-Soft), which is one of my favourite light modifiers for male portraits. It gives a hard and directional light, which brings details into sharp relief, giving an almost three-dimensional feel. The P-Soft is not a dish to use if your subject is worried about their wrinkles!

With this shoot, there would be no tethering or looking at the images in the back of the

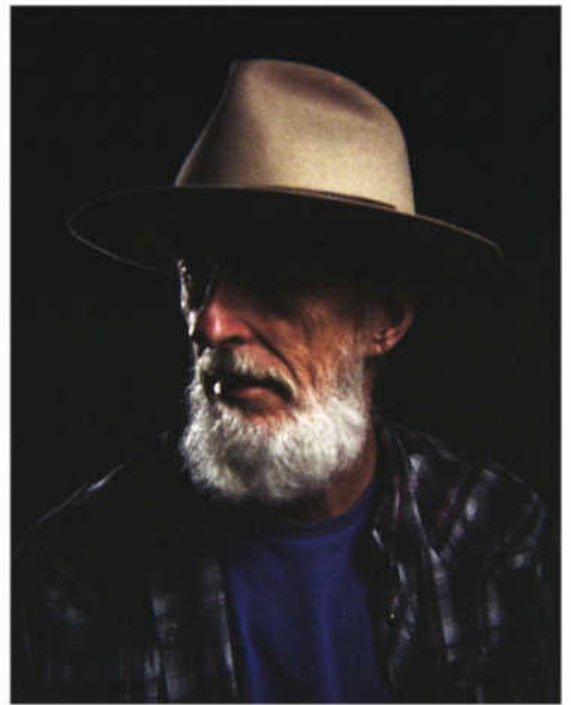


Holga with PocketWizard trigger and gaffer tape





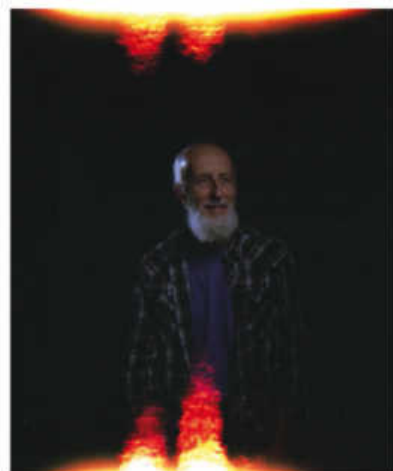
Portrait shot with same lighting and a Canon 5D Mark III



Holga portrait



Studio-lighting set-up



Holga portrait with light leak

camera. I used a light meter to tell me how much light was required from my Broncolor flashes to illuminate the image correctly and hoped that the ISO 400 rating of the film was still correct. To get an accurate idea of the quality of the light, I set the modelling bulbs for the three flash heads to 'proportional' and looked through the viewfinder. I'd never used a Holga before, but just looking at the camera's build quality made it clear that it would suffer from 'light leaks'. I took out my trusty gaffer tape and mummified the whole camera.

So, how did my photographs come out? Well, they're not very good technically. Focusing a Holga is somewhat guesswork and several of my images are soft. The lighting looks good, but I've lost detail in the shadows — there is very little latitude. The nuanced detail of my lighting has lost a little in translation. The colour in the portraits is not accurate. You may also have noticed that the light managed to leak in, making a flaming border in some shots — probably a result of my fiddling to extract the film from the camera.

After I'd finished the roll, I fired off a dozen shots on a Canon 5D Mark III so that I'd have a point of comparison. I looked at these digital images after the shoot, while I was waiting for the film to be processed and scanned, and was pretty happy with them. They look exactly as I had intended them to: sharp, correctly exposed, accurate colours, and well lit. When Gen emailed over my Holga scans, I was initially disappointed. When I looked at the images a few days later, I felt differently — perhaps it's OK to have a little randomness sometimes. The technical faults would certainly be unacceptable in the digital world, but I have come to like the organic and unpredictable nature of some of these grainy, dark, out-of-focus photographs. My sitter, David, likes them. Perhaps I'll shoot a few more rolls and see if I can become comfortable with unpredictability ...

As always, the photographs here are 'out of camera' — they have not been altered in the darkroom or Photoshopped. The 5D Mark III portrait was desaturated, but that was the only change.



Mareea Vegas is an Auckland-based photographer and musician. Each issue, she talks to a new photographer bringing interesting artistic ideas to the field of contemporary photography. Through these discussions, she hopes to inspire *D-Photo* readers to branch out in their photographic practice. Mareea's own work spans a variety of styles and formats, with her singular approach earning accolades and commissions from the likes of the Auckland Art Fair, the Auckland Festival of Photography, and Nikon New Zealand.

[mareeavegas.com](http://mareeavegas.com)



## TRAVERSING SPACE AND PLACE

Photography student Sholto Buck talks to Mareea Vegas about temporarily shifting from New Zealand to Canada for his art, the recurring elements in his work, and the future direction that he's heading in



To fully engage and experience a landscape through the exploration of traditional navigational tools is the artistic journey that 21-year-old Elam photography student Sholto Buck has been on for years — and it's a quest that's seen him relocate to Canada's very cinematic Pacific Northwest region for much of 2015.

**D-Photo: So, who is Sholto Buck?**

Sholto Buck: That's such a hard question. I'm not really sure. I feel like people are changing all the time; what I say now, I might not identify with a year later.

**At your exhibition *Interlude* at the Gus Fisher Gallery, I was struck by the overwhelming sense of solitude and surrealism in your works. What themes are you currently exploring in your practice, and how are they evolving?**

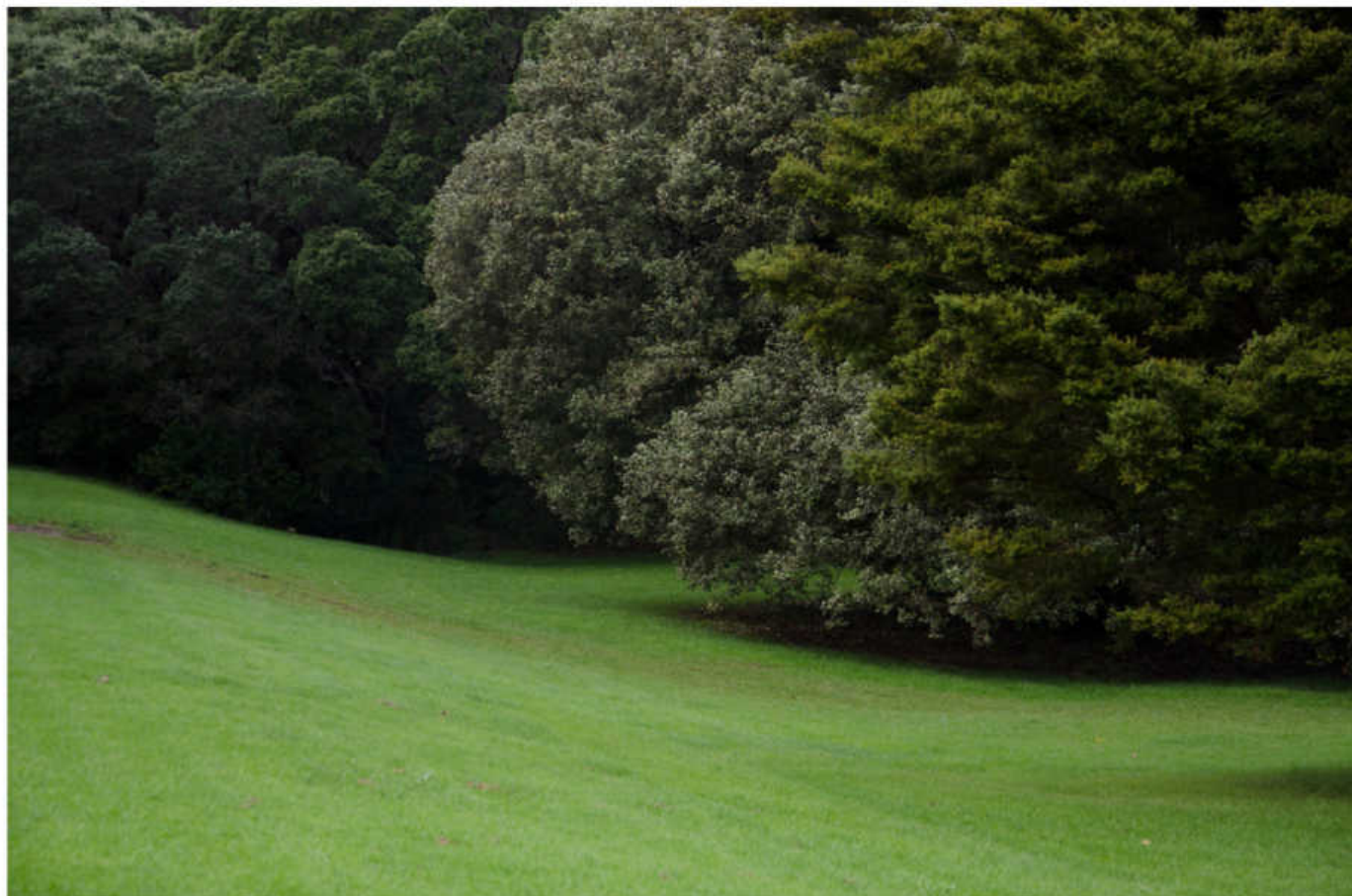
I feel like I'm still exploring a lot of the same interests now, but I'm working through them in a very different way. The surreal elements that came about in the *Interlude* project were born out of an urge to convey ambiguity and detachment, which are themes that still drive a lot of my work. At the moment, I'm drawn to more mundane, nondescript spaces, but I'm trying to play with how subjective looking can make them interesting or compelling. I can see myself in both bodies of work, which is



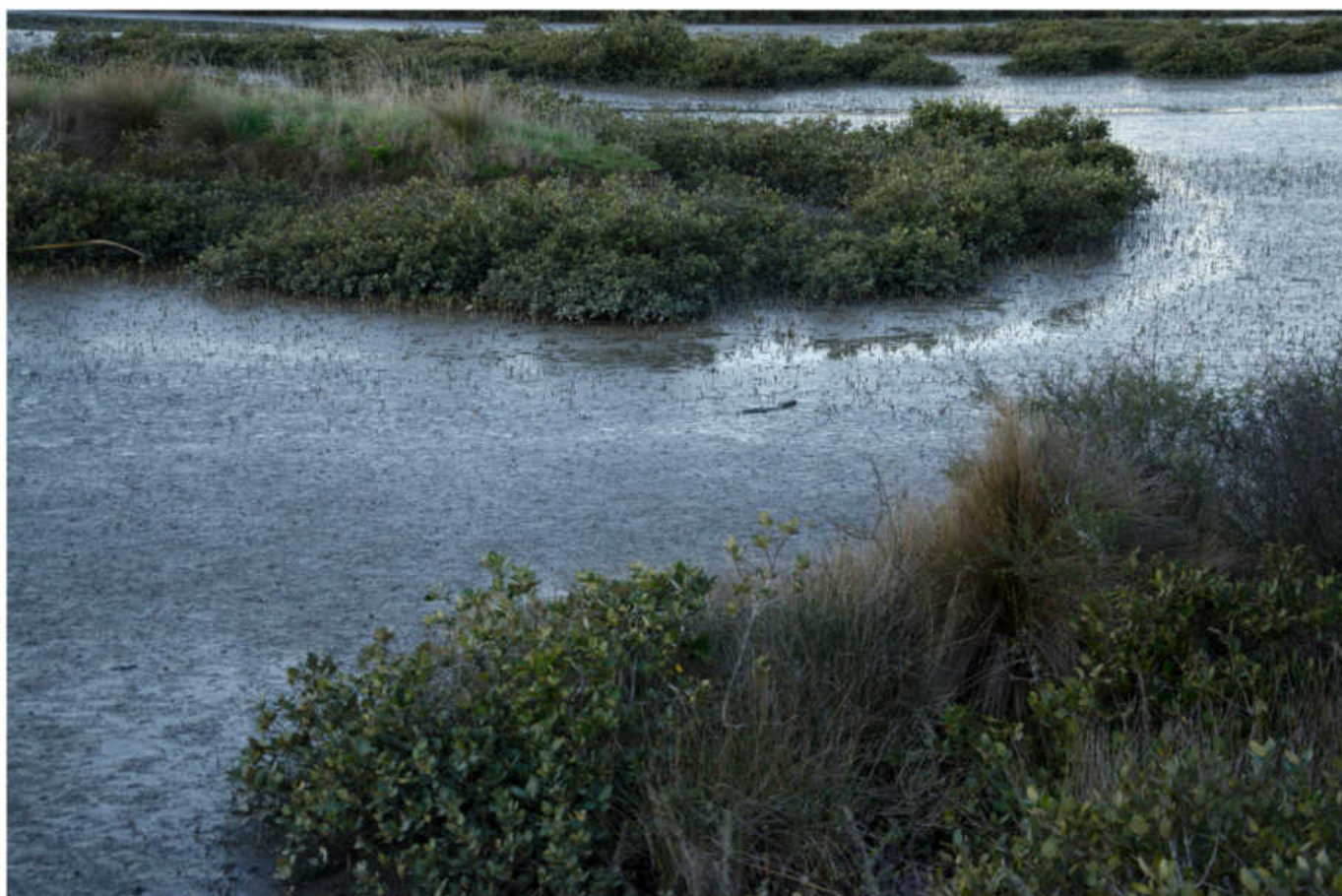
important to me. I am interested in space, how it's experienced and coloured by perception, and the relationship between affect and the surface of the ground. For example, spaces occupied by shifting surfaces, like marshes and cliffs, fascinate me.

**How has the physical change of environment brought about by your move to Canada coloured your relationship with these themes, as well as the aesthetic of your works?**

That's a funny question, because the reason I moved to Vancouver was that everything I'd seen and heard [about] ... it seemed so beautiful. The combination of vividly green trees and grey rainy skies is amazing; I find it very soothing. So, I guess the atmosphere of the place is in tune with









my aesthetic interests. Unfortunately, I'm only here for a few months, so I've yet to understand fully what being here means for my art practice, but I can see how it would influence longer-term projects. I'm trying to let the feel and pace of the city influence me slowly and naturally.

Also, there are a lot of artists and film-makers in the Pacific Northwest who influenced my decision to come here. Lynn Shelton, a Seattle-based film-maker, is a big hero of mine. Ever since I saw her film *Your Sister's Sister* a few years ago, I knew I wanted to come to this part of the world; it's so moody and photogenic. So, I guess the challenge for me is to find a way to make interesting work with the space I'm in and not have it read as just boring landscape photography. I'm not sure if anything will come out of this work, but it's interesting to play around with.

**Does this suggest that you might venture more into film-making in the future?**

Hopefully. I've always been interested in, and influenced by, film and thought that the work I make is quite cinematic. Photography and film go hand in hand, and I love that, the way they draw from one another. It's definitely something I want to try, because there are so many components of film-making that excite me. I've wanted to write a screenplay for a long time now, and costuming is fascinating too. All of these interests, in some way or another, feed into my photography, and that makes it exciting for me.

**Do you shoot your stills on film or digital? How important is this to your process?**

I shoot on digital at the moment, but I'm thinking of experimenting with film. I figure [that] I should give it a go while I'm still at art school. So far, though, digital has just been more convenient for me.

**How important is post-production in your work?**

Post-production doesn't play a big role. I do basic colour correcting and straightening, etc., but that's about it. I guess the post-production phase is where I look at my photos most closely, so it's important in my selection process.

**Visually, your work could be viewed as minimal art, though I'm aware that, conceptually, there are deeper levels of meaning embedded. Could you talk about the exploration and significance of the horizontal line in your work?**

It took me a while to realize how often horizontal lines are an element of my work, and, when I did, I was surprised by how strongly they feature. I think the horizon line is interesting, because it is so deeply encoded in visual culture, and yet its presence often takes a back seat within an image. It's a powerful device, but you don't realize that until you look closely at it. Horizontal lines are important in the history of navigation.



They are a tool for traversing space that appeals to my interest in the physical and emotional experience of place.

**If your images contained no horizon line, how would the function change?**

Perhaps with the absence of a horizon line, the focus would be less on the assemblage of a space and more on surface. I've been interested for a while now in the idea of vertical perspective, and how it's the most relevant form of looking in terms of navigation. With aerial-surveillance technology, we are able to see from a bird's eye view exactly what is around us in all directions, in more detail than ever before. Looking directly down at a subject or space is something I want to explore further in my next project.

**Because all of our readers would love to know what you shoot with, what's currently in your camera bag?**

Right now, there's a Nikon D7000, a spare lens filter, and a list of basic digital-camera instructions that I got in my first year of art school (my cheat code).

**Finally, where would we find Sholto at 6pm on a Tuesday night?**

At 6pm on a Tuesday night I am probably thinking about what to cook for dinner? I'm quite the thrill-seeker!





Rebecca Frogley is a fine-art photographer and a member of the team here at *D-Photo*. Rebecca holds a first-class honours degree in photography from the Elam School of Fine Arts, and has shown photographic works in exhibitions both in New Zealand and abroad.

Each issue, Rebecca explores a single photographic theme via a range of photographic equipment. Through these experiments, she looks at the possibilities of what can be achieved by applying simple photographic techniques within everyday shooting scenarios.

# DARK ART

Rebecca Frogley heads out after dark, with a range of Sigma Art lenses and accessories with which to explore the moody and mystifying imagery that can be achieved in the absence of light

The Greek roots *photos* and *graphe* come together as the etymology of the word 'photography', precisely linking the plainer terms of 'light' and 'drawing'. The rendering of light has always been the primary devotion of photographers — just think of the old masters such as Ansel Adams and the dynamic range of tones within his grand landscapes, all the way through to current practitioners like Hiroshi Sugimoto and his many elegant studies concerning the behaviour of light and shadow.

Low light has the potential to reveal nuanced tones that are absent during the day and to capture a subject which is realized only by way of an extended exposure. Through the lens, our dimly lit surroundings transform — a candle becomes a flickering glow within a warmly lit room, stars streak across the wide expanse of an inky sky, and a moonlit

mountain is blanketed with a dynamic range of deep shadows and glowing peaks. Plus, the many techniques characteristic of night photography — such as silhouetting, motion blur, and the colourful wash of ambient light — continue to offer possibilities in creating both intriguing and evocative images.

However, due to a lack of familiarity, and the sometimes-technical nature of night shooting, beginners often stow away their gear and 'call it a day' after sunset — making photographers who specialize in night shooting a somewhat special breed. If you're looking for new territory to explore with your camera then consider leaving the familiar world of daylight behind and venturing into the night. Apart from some basic equipment, all you will need is a willingness to explore and experiment — and, perhaps, to stay out a bit later than usual.

## Sigma 20mm f/1.4 DG HSM Art lens

Night photography is subject to the very same constraints as daylight — namely, aperture, shutter speed, and light sensitivity — however, in low light, these are often pushed to their extremes. It's for this reason that the rising popularity of night shooting is so closely tied to the advances of photographic technology — that is, both the processing power of digital sensors

and, of course, the precision engineering of prime lenses. Adored by professional photographers and the amateur alike, prime lenses offer wide apertures with the ability to reach fast shutter speeds even within muted- or low-light conditions.

With decades of experience in lens design and craftsmanship, Sigma's Art line offers some of the best prime lenses to date. Sigma's 20mm Art lens boasts its widest maximum aperture — a bright f/1.4. That's an entire four stops larger than the conventional zoom equivalent, which, at a comparable length, only reaches f/5.6 at its maximum — this is effectively 16 times as much light. Paired with some serious optical performance to boot, this lens is tailored to low-light conditions.

Here, we've got in our hands a lens that's packed with precision-moulded optical glass comprised of five low-dispersion, two ultra-low-dispersion, and two aspherical lenses. One of those elements is particularly difficult to make, that being a 'double' aspherical lens with a large 59mm diameter. Essentially, this element was the reason that Sigma was able to produce a 20mm f/1.4 — something no other manufacturer has been able to achieve to date. Far superior to even its closest competitor — the Nikon 20mm f/1.8G — the Sigma 20mm f/1.4 is in a class of its own.



Sigma 20mm f/1.4 DG HSM Art lens, f/16, 1/2s, ISO 100





Sigma 24–35mm f/2 DG HSM Art lens, f/22, 20s, ISO 800

### Sigma 24–35mm f/2 DG HSM Art lens

Though an industry favourite, the prime lens isn't the perfect match for every scene, and wedding photographers, in particular, will agree that zoom lenses are often the safer, and more convenient, choice. Zoom lenses are incredibly versatile — they cover a range of focal distances in a single package and don't require interchanging in order to create a variety of compositions. In this way, they can easily frame and capture a fleeting opportunity without the risk of missing a shot, and they can solve spatial limitations when manoeuvring to the most desirable location is not always possible. Sigma's elegant solution comes in the form of the 24–35mm f/2 HSM Art lens, mixing prime performance with the versatility of a zoom. Covering Sigma's most coveted prime line-up of ultra-wides, it's essentially a 24mm, a 30mm, and a 35mm in one compact package. And, no, its product name isn't missing a '.8' after the 'f/2' — this groundbreaking lens is the first full-frame-compatible zoom that proves wider than f/2.8. An entire stop wider, mind you, making all the difference when capturing those fragile last rays of light at dusk. With an optical formula that lends itself to outstanding edge-to-edge image quality throughout the focal range, it performs brilliantly within low light.

### Sigma 30mm f/1.4 DC HSM Art lens

One of the most intriguing aspects of night photography is the way in which the camera sees the world in an entirely different way to the human eye. Slow shutter speeds will let in more light — but they'll do more than just that. As the exposure lengthens, the sensor captures what the eye can't see, displaying the world in a way that's only possible through the lens. Still, there's no catch-all recipe for camera settings at night, and there's no single go-to that will promise you star-scattered skies, glassy bodies of water, or sharply pointed starbursts. As with daylight photography, the correct exposure for a night scene will be determined by a range of variables, including the ISO you are using, the level of artificial lighting, and the deepness of the sky. Depending on these factors, exposure times could range anywhere from just under a second to many minutes.

Experimenting with exposure was a breeze with the Sigma 30mm f/1.4 — as we've come to expect with the Art range, this lens offers a bright, wide aperture, with an angle of view extremely close to that of the human eye. Designed specifically for those who don't plan to upgrade to full-frame, this large-aperture standard lens is essentially a 50mm equivalent for crop-sensor SLRs — making it a superb go-to lens. In addition, the 30mm f/1.4 rivals some pricey offerings from Canon and Nikon along the way.



Sigma 30mm f/1.4 DC HSM Art lens, f/3.2, 4s, ISO 800

As for some quick tips — in shooting the night sky, the maximum shutter speed possible before stars appear to streak across the photo can be approximated by dividing 600 by the effective focal length of your lens. For example, with Sigma's 30mm f/1.4 lens, that equates to an exposure time of 20 seconds. To achieve glassy water that reflects like a plane mirror rather than scattering light across its surface, increase your exposure. Stopping down the aperture to f/22 gives two stops (four times) the exposure of f/11, allowing for a lengthy exposure — and ample time to smooth out any slow-moving ripples. As for capturing the bright pointed starbursts of city lights, choose a narrow aperture and a wide focal length — the wider the lens, the larger the starburst.

### Sigma 24mm f/1.4 DG HSM Art lens

Since photography entered the digital age in the early '90s, shooting in low light has improved a thousand-fold. Full-frame low-noise sensors in cameras with RAW-processing hardware and speedy storage cards have brought us into a new era of night photography, though, despite the technology at our disposal, digital SLR sensors will begin to suffer from high noise at higher ISO values and also when performing long exposures at lower values. While the grittiness of noise can often add an enjoyable aesthetic quality to an image, when

image quality begins to suffer and the subject is compromised, check your ISO.

It's best to remain at the lowest ISO possible to ensure that you make the most out of the exquisite image capture that your lens offers. And speaking of exquisite — the Sigma 24mm f/1.4 Art offers both optical consistency and sheer performance. In line with its overall superb build quality, it boasts an optimized power layout, which places the aspherical lens elements in the rear, and adjusts the incidence angle of the light source, allowing



Sigma 24mm f/1.4 DG HSM Art lens with Rotolight NEO LED light, f/4.5, 1/13s, ISO 200





Sigma 30mm f/1.4 DC HSM Art lens with Vanguard VEO 265CB tripod, f/2.8, 1/6s, ISO 800

for great performance wide open. It would be a crime to muddy that kind of quality.

As a bit of physics to explain camera noise further — a camera's electronic sensor is built from tiny pixels that are hit with incoming photons of light and, in this way, register the image. There's always a level of background noise to any image, largely caused by free electrons from the image sensor itself that contaminate the photoelectrons from the incoming light. But several causes can result in the natural noise from the sensor becoming more pronounced — and this can be particularly difficult in night photography, when multiple causes are often present. However, the greatest cause of image degradation is high ISO settings, which can cause the sensor to amplify the measurements it takes, increasing its own natural noise as well as that of the incoming light.

#### **Vanguard VEO 265CB carbon-fibre tripod with TBH-50 ball head**

When there's very little light, you need to call on every method possible to make the most of it — and using a tripod is first on the possible list. Working in low-light situations and with longer exposures may further exaggerate unwanted movement such as camera shake, turning razor-sharp details into haze. For this reason,

it's a general guideline that any exposure longer than 1/60s should be aided by way of proper stabilization. While any stable surface — even the ground — will immobilize the camera, it also makes for a pretty limited choice of camera angles, with compositions restricted by the position and height of the impromptu surface. Having a tripod makes it much easier to explore vantage points, experiment with different compositions, and control the framing.

The VEO 265CB tripod with TBH-50 ball head from Vanguard fits the bill. With a ball head and large locking knob, degree markings for the 360-degree panning, and expansion to a full extension of 150cm, composing an image simply couldn't be easier. The tripod's centre column is reversible, allowing the legs to fold around the head, making for a compact 40cm when collapsed. Lightweight yet strong — it's carbon fibre, no less — the tripod is a breeze to transport and readily supports heavier telephoto lenses.

#### **Rotolight Neo LED light**

From cosy interiors to bustling city streets, there's a wealth of photographic opportunities just waiting to be discovered, and all using the available light — but sometimes a little extra help is needed. The addition of a fill light, or a secondary light source, can greatly improve the

appearance of your subject and is a simple way of reducing the contrast of a scene to ensure that no areas of your image are overexposed or underexposed. A feature-rich lamp with excellent output in terms of both colour and power, the Rotolight Neo is a bicolour LED light, able to produce a wide 50-degree beam angle of soft, diffused light.

But what makes the Rotolight Neo far more attractive than the many other portable constant light sources available is that it's entirely adjustable — allowing for accurate

colour and intensity matching to the main light source. Tuneable colour temperature is becoming increasingly precise, and Rotolight is at the forefront of this technology. The Neo's light temperature is adjustable from 3150K to 6300K in 10-degree Kelvin steps using a rear rotary knob, with a second rotary knob that allows for dimming right down to a one-per-cent output — with no colour shift or flicker at any frame rate. In this way, it can be easily matched to the warm glow of city streets or to the cold and clinical fluorescence of a commercial space.

1. Sigma 20mm f/1.4 DG HSM Art lens
2. Sigma 24mm f/1.4 DG HSM Art lens
3. Sigma 24–35mm f/2 DG HSM Art lens
4. Sigma 30mm f/1.4 DC HSM Art lens
5. Vanguard VEO 265CB carbon-fibre tripod with TBH-50 ball head
6. Rotolight Neo LED light



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March	25 - 27	Queenstown Portrait
April	15 - 18	Autumn Colours 1
April	25 - 28	Autumn Colours 2
May	26 - 30	Kinloch 'Top of the Lake'
July	14 - 18	Mt Cook Winter
Aug	18 - 22	Mt Cook Winter
Sept	15 - 19	West Coast
Oct	6 - 10	Fiordland
Oct 28 - Nov 10		Tibet China
Nov	12 - 22	Japan Autumn Colours

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Australian Travel Photographer of the Year 2013  
New Zealand Travel Photographer of the year 2012

**Jackie Ranken** Canon Master, Grand Master NZIPP & AIPP  
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New Zealand Professional Photographer of the Year 2008 & 2012  
Australian Landscape Photographer of the Year 2012

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Mead Norton is a commercial photographer originally from Texas, now living in Rotorua. An outdoors and adventure specialist, Mead has shot for a range of clients, events, and publications, both locally and internationally, as well as hosted various workshops on the craft.

His portfolio comprises a wide array of subjects, including winter sports, biking, running, triathlon, water sports, travel, and portraiture — a repertoire that has won him a long list of happy clients as well as various industry awards. Not only does Mead contribute valuable technical articles to *D-Photo*, but he also regularly publishes helpful posts on his blog.

[meadnorton.com](http://meadnorton.com)

# TEACHING FLUIDITY IN WATER PHOTOGRAPHY

Mead Norton answers readers' questions about how to photograph water in its various states

## **When shooting water, do I use my flash?**

Whether to use your flash when shooting water depends on the effect you want to capture. You definitely shouldn't use your flash if the water is not moving, since the surface of water will reflect the flash and create a burned-out white spot in the image. If you are trying to freeze flowing water, then you could use your flash; however, even if the water is moving, the flash could still be reflected in the moving water and cause it to be overexposed.

## **Are there specific shutter speeds I should use to capture the flowing motion of the water in waterfalls and so on?**

To capture waterfalls flowing, you need to use a long shutter speed; the more slowly the water is moving, the longer that shutter speed needs to be.

## **How does aperture affect the shots I can capture?**

Aperture will affect water shots in the same way as it affects any other shot, by controlling how much of the image is in focus (depth of field). By adjusting the aperture, you can adjust your shutter speed to be either faster or slower, depending on the effect you want to create in your image.

## **How do people capture the images of water splashes, such as those seen in advertising images of a single water drop splashing into still water?**

This is usually done in a studio setting with diffused light, usually from behind the water dropper or from above with a fill light in front, and the camera is triggered by an infrared-sensor beam set so that, when the drop of water hits the surface, the camera's shutter is triggered. You can try to do the same thing by setting everything up, placing your camera on a tripod, and just shooting the water drops over and over; eventually you might get lucky, but it will take a long time to get it just right.

## **I hear that overexposure is something to be careful of. How do you avoid it?**

The reason overexposing water images is so common is that water is highly reflective, so any light source hitting the surface of the water will be seen in your image. The best way to prevent water from getting overexposed is to shoot it with diffused lighting. Shoot a waterfall on an overcast day, or shoot lakes/oceans either early in the morning or late in the afternoon, so that, if the sun is out, it is not shining directly down on the water surface.

## **Is a tripod essential? Also, I've heard that a remote trigger helps — why is that?**

Tripods and remote triggers are very useful when trying to shoot long exposures of water moving, as they make sure that you don't get any camera shake when you trigger the shutter. If you don't have a tripod or a remote trigger, you can improvise by balancing the camera



Canon 5D Mark II, 20mm, f/6.3, 1/800s, ISO 100





Canon 5D Mark II, 420mm, f/7.1, 1/800s, ISO 100

on a stable surface — such as a rock, tree stump, or riverbank — and set your camera to the self-timer setting. That way, if you do get any camera shake when you press the shutter, the camera will be still when the shutter actually opens.

#### **What difference does a polarizer make to water shots?**

If you are regularly shooting water shots, a polarizer is still a must-have filter. Most other camera filters are no longer necessary, as you can easily recreate their effects in post-production. However, the reflections that a polarizer will eliminate when you are shooting water are next to impossible to fix digitally.

#### **How close do you have to get to the water that you are trying to shoot?**

Again, this totally depends on the effect you are trying to create with the shot, what gear you have with you, and how close you can physically get to the water. I generally find that the closer you are to the water, either physically or visually (using a telephoto lens), the more interesting the shot. Shooting the water from up high, or from water level, or even

below water level, makes the images much more interesting.

#### **If you're shooting water in a natural environment, such as a waterfall or a stream, rather than water in a cup, is there a specific time of the year that works best?**

I like to shoot waterfalls and streams in autumn or spring, since those times are when the water levels are generally the highest and the water is moving the fastest. The sun is likely to be lower in the sky than it is in the height of summer, so it tends to be easier to get even lighting in the shot at those times. In autumn, you can also get the fallen leaves in the water or on the banks of the stream, and, in spring, you can get lots of flowers in your shots.

#### **What would be your top three tips for photographers trying to capture water-motion shots?**

Shooting moving water is probably one of the hardest types of photography to do well. To begin with, water and cameras don't mix well, and, to make the images really powerful, you usually have to put your camera in or very near the water that you are shooting. On top of that, you have to ensure that the composition

works and is interesting. If you are doing long exposures, you also have to make sure that the camera does not move at all during the exposure, so that the rocks and stream banks are in focus and the water moves and creates interesting lines within the image. If you are trying to freeze the motion of the water, you need to use a fast enough shutter speed to ensure that each water droplet is tack sharp.

#### **So, my top tips for shooting water would be:**

- Frame the water — use the trees, rocks, plants, and land to draw the eye of the viewer to the water.
- Be aware of the light — don't look only at how much light you have; look also at the direction from which the light is coming.
- Take your time — most waterfalls and streams are not easily accessible, so, once you get there with your camera, take your time and try shooting the water a lot of different ways. Try some shots using long exposure, do some high-speed shutter speeds, shoot the water from different heights, go upstream and downstream, and see if you can find a better angle to shoot it.



Canon 5D Mark II, 16mm, f/13, 1/500s, ISO 200



Canon 5D Mark II, 20mm, f/8, 1/640s, ISO 100



Mike's passion is travel and landscape photography, and publishing travel books — he now has more than 26 to his name. He is a Canon Master, Master and Fellow of the Australian Institute of Professional Photography (AIPP), and a Grand Master and Honorary Fellow of the New Zealand Institute of Professional Photography (NZIPP). He has been a professional photographer for more than 30 years and an International Awards judge and lecturer for 25 years. He has won multiple national and international awards for his travel and landscape photography, including Australian Geographic Photographer of the Year, Korean International Photographer of the Year, NSW AIPP Photographer of the Year, twice AIPP Landscape Photographer of the Year, and twice AIPP Travel Photographer of the Year. In New Zealand, he has been awarded the NZIPP Photographer of the Year, NZIPP Corporate/Industrial Photographer of the Year, NZIPP Landscape Photographer of the Year, and NZIPP Travel Photographer of the Year. He is the co-director of the Queenstown Centre for Creative Photography with his wife, Jackie Ranken.

[mikelangford.co.nz](http://mikelangford.co.nz)

#### Free advice

If you would like to submit a photo for Mike to critique, simply email your image (around A5 size at 300dpi) to [editor@dphoto.co.nz](mailto:editor@dphoto.co.nz) with the subject 'Critique', along with any information or queries you care to include.

# CRITIQUE

Mike Langford helps readers improve their shots with simple and effective tips



Before



After

## Black tree

What makes a photograph strong is its shape and contrast, such as light tones against dark tones or, as in this case, dark shapes and tones against light ones. Sometimes, you need to look inside a photograph to find the stronger one. In the original image, the tree is still obvious but surrounded by distracting shapes. These all dilute the power of the main element, which, for me, is the black tree. The

low shooting angle adds to the strength of the tree, which forms a 'V' with the light grey mountains in the background. I feel a tight crop is necessary to find the real strength in the shapes. In some weird way, the light shape in the foreground is a great counter to the blackness of the tree and adds visual interest to the overall image. An interesting shot!





Before



After

### Traditional dress

The only things that are wrong with this image are the exposure and the composition. It is overexposed and the gap between the two groups is in the middle of the shot. By reducing the overall exposure and creating more shadow and highlight detail through processing in Photoshop, we get a greater depth of shape and colour and can easily resolve the exposure problem. By cropping

off the small white area on the left-hand side of the image, we move the centre of the image to the left, which means that the group is now walking into the frame. This, to me, makes the overall image feel a little more visually balanced. I have also straightened up the horizon line, which was tilting slightly down to the right. Overall, though, it's a great capture and a well-seen moment.



Before



After

### Japanese child

What I like most about this image is the gesture and character of the portrait. By turning it into monochrome, we are able to concentrate on both of these elements a lot more than we could when it was in colour, as the colour is just so dominating. I have

also straightened her up a little, so that her gesture becomes a little more of a question. In addition, the shape at the bottom left has been stamped out, as it was just a little distracting. Again, a very nice moment, which has been well captured.



Hans Weichselbaum has been on the digital-imaging scene since Photoshop 3 in 1994. He has shared his expertise in workshops countrywide and in articles for three different publications. Hans is a perfectionist and passionate about photography. His background in science and philosophy lets him look outside the box when problem-solving. His business specializes in Photoshop tuition, high-quality film scanning, large-format printing, and colour calibration.

[hans@digital-image.co.nz](mailto:hans@digital-image.co.nz)

# WHICH FILE FORMAT?

Hans Weichselbaum discusses the various file formats to select from when saving your images and highlights what format you should be considering for your specific requirements

There are many options for storing image files, and Adobe Photoshop gives you some 20 different file formats to choose from (see Image 1). Most of them are archaic or niche formats, but it is comforting to know that we can retrieve images written by any obscure or ancient piece of software.

So, which file format should we use? I'll take you through the most common ones; the ones useful to us photographers. For the internet, we use JPEG files, but there are also GIF and PNG files. For normal storage, when file size is not critical, it is recommended that you stick with the well-established TIFF or PSD formats. Every program can understand TIFF files, and we don't need to worry about not being able to retrieve our old photos (remember floppy discs?). 'PSD' is the native file format for Photoshop and Photoshop Elements, so, if you use another image editor, it will have its own recommended file format.

## JPEG (Joint Photographic Experts Group)

Everybody is familiar with the JPEG format. In fact, most digital-camera shots are taken in this mode. The main reason for using the JPEG format is to have smaller files. Today, with hard-drive space measured in terabytes, storage space is relatively cheap, and you simply get another external drive if you run out of space. It's only the internet that forces us to keep an eye on file size.

JPEG works with 'lossy compression', which means that information gets thrown out. Typically, JPEGs can handle a compression ratio of 10:1 or more with no visible image degradation. If quality is of prime importance, use the highest-quality setting in your camera. Quality loss won't be apparent in small prints but can become a problem in larger sizes.

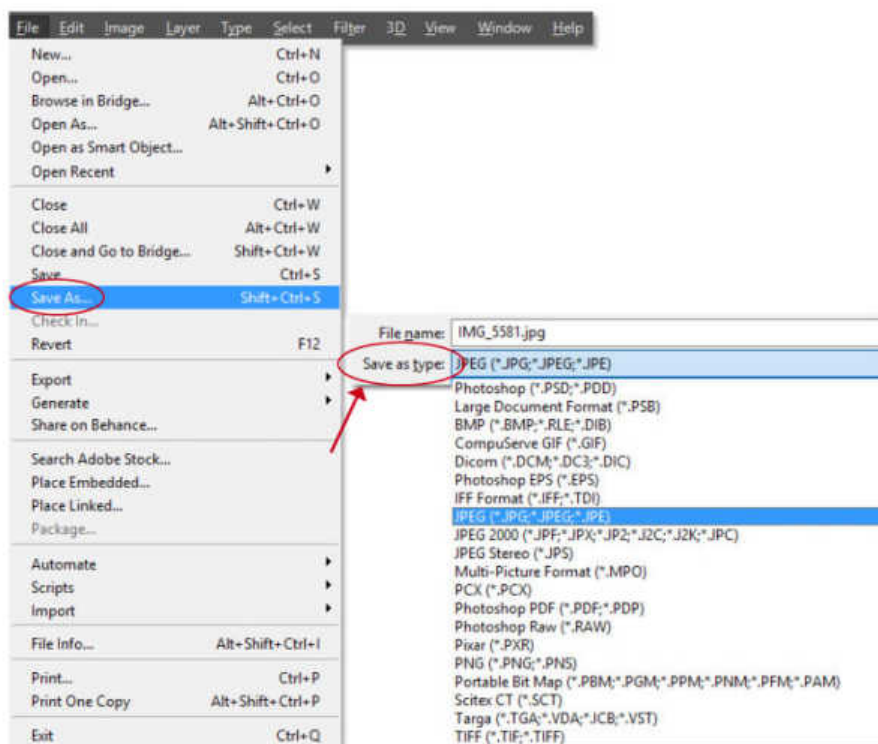


Image 1 — file-format options in Photoshop CC (for eight-bit RGB files)



It is important not to save files repeatedly as JPEGs, because, each time you save, the image degrades further. Of course, camera files taken in JPEG can be copied to your hard drive, moved around, and archived with no quality loss. You can open and view them as often as you like — they won't deteriorate. However, after any editing step, they should be resaved in a file format that doesn't compress them again — for example, TIFF format.

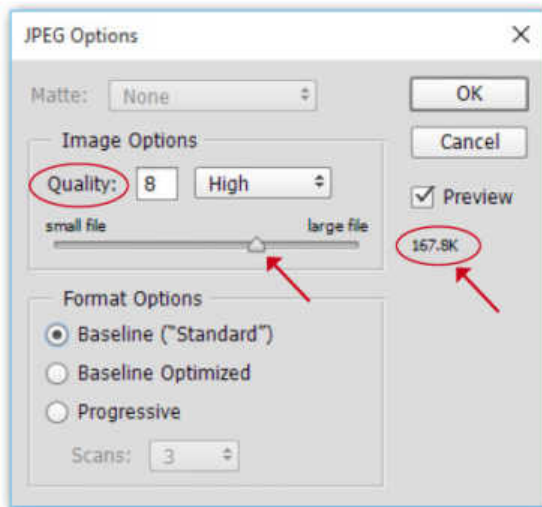


Image 2 — saving as a JPEG in Photoshop

Image 2 shows you the Photoshop interface when saving your files in the JPEG format. Keep an eye on the preview at 100 per cent, or even 200 per cent, while determining the optimum quality setting. Hard edges, high contrast, and angular areas are most sensitive to JPEG artefacts. You can choose a quality setting between zero and 12 or use the slider.

Baseline Optimized, found under the Format Options heading, will give you marginally smaller files but comes with the risk that some browsers might not recognize the resultant images saved using this option. The Progressive option will let the browser come up with a low-resolution image fairly quickly and increase the quality in a number of steps.

The problem with JPEGs is that we don't really see the damage caused by lossy compression, as the quality losses are often subtle, and some images are more sensitive to compression than others.

There is a blending mode in Photoshop that highlights the differences between two layers, appropriately called 'Difference'. I want to use this trick to show you the potential quality loss with JPEG compression. As an example, let's take a shot of a sunset. The subtle colour gradients in the sky and in the dark areas are particularly sensitive to JPEG compression.



Image 3 — sunset in New Caledonia (original)

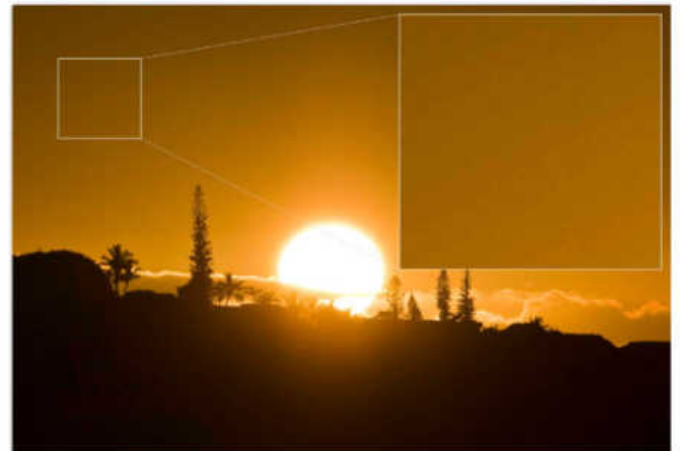


Image 4 — sunset in New Caledonia (after saving as a JPEG, quality-setting six)

Images 3 and 4 show you the differences between the original (captured as a RAW file) and the compressed JPEG version (quality-setting six), respectively.

I have enlarged a part of the sky so that you can see the problem in print — it is very obvious on the monitor. The smooth colour transitions in the sky from the original show up as ugly banding.

We now put both images — the original and the JPEG-compressed one — in two layers and apply the Difference blending mode. If there is no difference between the pixels in the two layers, this will give us pure black, as seen in Image 5.

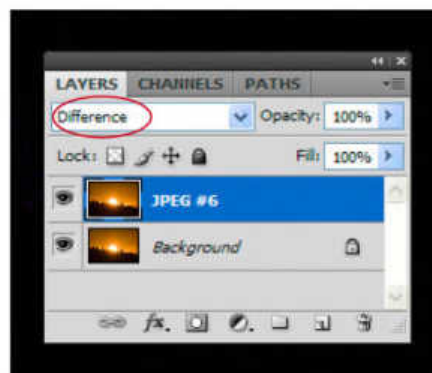


Image 5 — two layers, the original and the JPEG version, in Difference blending mode

So far, so good. But let's have a look at the Levels — if it is pure black, there should only be one sharp line on the left side.



Image 6 — in Difference blending mode, looking at the Levels

However, as you can see in Image 6, while there are a lot of pure black pixels, there are also a lot that aren't pure black. By pushing the highlight slider to the left, we can lighten up those pixels, which you can see achieved in Image 7.

It's not a pretty sight! All those weird colours represent the damage that we have done to the image. The differences are small — I had to push the Levels quite hard — but keep in mind that this was a single JPEG save using a medium-quality setting. A second or third save would have added to the damage and made it quite obvious.

There are three rules you need to follow:

1. If your camera is set to JPEG (the other option is RAW), make sure that you have it on a high-quality (low-compression) setting.

2. Don't save an image repeatedly as a JPEG file — use TIFF or PSD.
3. When saving an image file on your computer, only use the JPEG format if the image is going to be emailed or is destined for a website. Use the best compromise between file size and quality.

JPEG 2000 first appeared in Photoshop CS and it does a better job of compressing images (more compression, less degradation). Unlike ordinary JPEG, it can also handle high-bit images, eight-bit transparency, and has an option for lossless compression. And if that isn't enough, it can even support 'regions of interest' to preserve quality in critical parts of the image. There was a lot of excitement when this format was announced, but it hasn't really taken off and remains one of the many niche formats.

## Other file formats for the internet

JPEG is really all you ever need when you email your shots or post them on your website, but there are some other formats, and it pays to have a look at them.

Use the GIF format for files with solid blocks of colour. This is ideal for line art and logos that don't need millions of colours. Choose CompuServe GIF from the Save As interface under the File menu. Or you can select it under Save for Web & Devices. If you work with the latest versions of Photoshop, you need to export the file to access the Save for Web interface. GIF images only support a maximum of 256 colours, so are therefore generally not used for photographs.

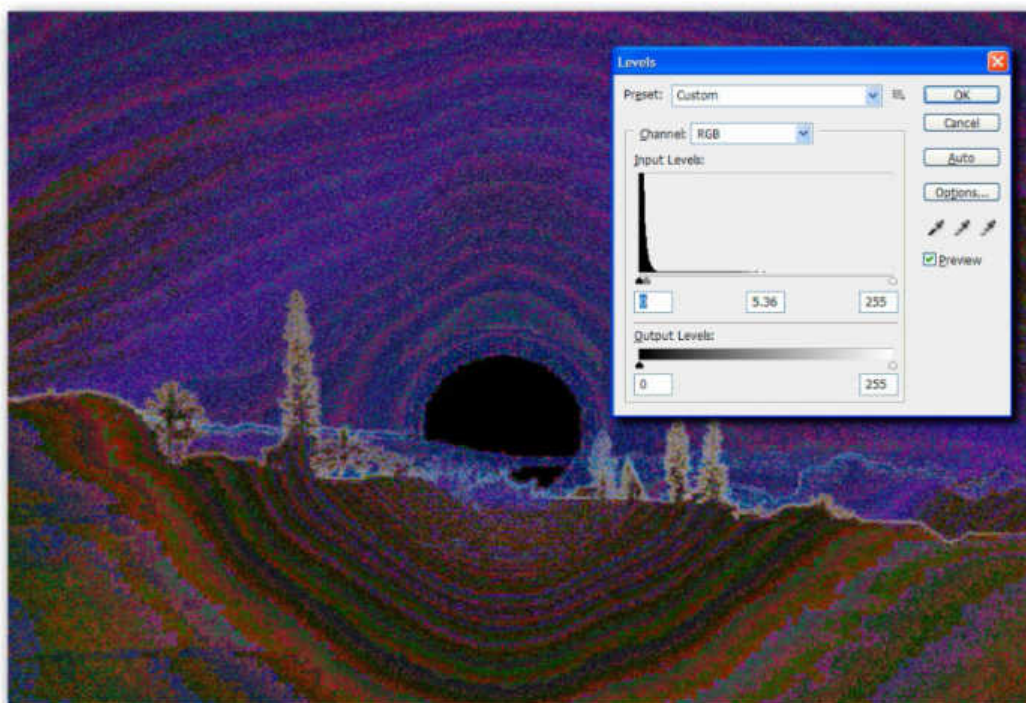


Image 7 — pushing the slider to the left to make the differences more obvious



However, one of the beauties of the GIF format is that it allows for transparency. If you want to blend a logo seamlessly into the background of a web page, GIF is the way to go. Then there is the option of storing multiple images in one file, giving you an animated display.

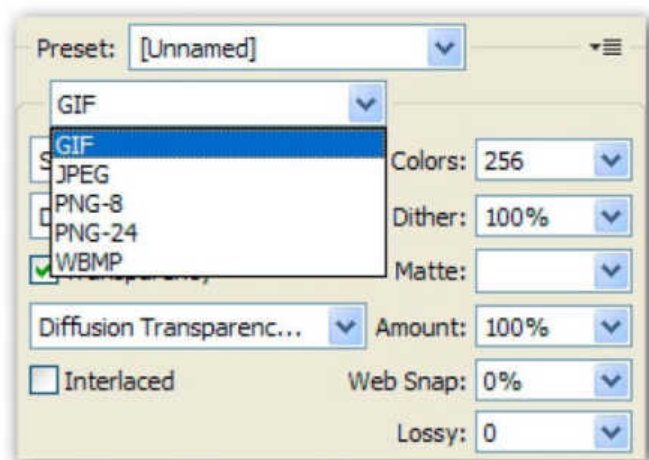


Image 8 — the five file-format options for the internet

There are three more options for web file formats, which you can see in Image 8. PNG-8 also allows for transparency, but older web browsers don't display PNGs properly and put a white background behind them. Similar to GIF, they only allow for 256 colours. The PNG compression is lossless — nothing gets thrown out, and you can create a higher-quality file at a smaller file size than you can with the GIF format.

Another format is called 'PNG-24'. This is the ultimate in web quality. It gives you all 16.8 million colours and 256 levels of transparency, which you need if you want to include drop shadows. If quality is more important than download speed, go for PNG-24.

The last format option is WBMP (wireless bitmap). Use it for black-and-white images that are destined for a mobile phone or any other handheld device with a tiny screen. It will give you crispy text and logos that remain readable on very small screens.

### TIFF (tagged image file format)

We now come to the file formats that are used for day-to-day work with images. They don't use compression — at least, not destructive compression. TIFF was developed in 1986 — a very long time ago considering the rapid comings and goings of computer technology. We can expect TIFF files to be around for some time to come. This file format is a pretty safe bet for long-term archiving.

TIFF used to be a very straightforward format, containing only the information on the actual pixels, the output size, and resolution. However, in the latest versions of Photoshop, you can save TIFF files with pretty much anything you can throw at them — layers, vector data, clipping paths, spot colour channels, etc. But beware — just because you can save the data, it doesn't mean that other programs can read them.

There is a choice of no, LZW, or ZIP compression. LZW and ZIP compression are both lossless. LZW compression has been around for a long time and most programs can read files employing this. You will save around 40–60 per cent in storage space, but be careful — images with lots of fine details don't compress well, and the files can actually be larger than the uncompressed versions. Writing and reading compressed files takes longer, and there is always the possibility of problems with compatibility.

### PSD (Photoshop Document)

Every image-editing program has its own native format, and this happens to be PSD for Photoshop and Photoshop Elements. It used to be the only file format that could handle layers, alpha channels, paths, etc. This is not the case anymore, but many people got into the habit of storing their layered files in PSD format and the flattened versions as TIFFs. This is a good habit, even if it is just for the sake of sound housekeeping.

PSD works with lossless compression, so the file size should be somewhat smaller than (uncompressed) TIFFs. By default, Photoshop saves a flattened composite of the image to maximize file compatibility. This will again increase the file size of files with layers, but it is recommended that you leave this option on to make the files readable by other programs.

You might have missed a discussion on RAW files — however, the camera 'RAW' format is simply a storage bin for the raw data collected by the imaging sensor. It is not really an image format, and we'll discuss RAW and DNG (Digital Negative) files another time, in connection with RAW conversion.

This brief overview of file formats has aimed to show you the importance of choosing the right format when saving your images, especially when it comes to lossy compression. Another factor when working with and saving images is the bit-depth of image files, and this is going to be our topic for next time.

## ILFORD GALERIE PRESTIGE DISCOVERY PACKS

The Galerie Prestige range draws on Ilford's more than a century of experience in crafting fine-art papers and combines this with state-of-the-art inkjet technology to create the highest-quality photographer papers.

Expanding the range of products on offer even further, the new Ilford Galerie Discovery packs are available now from better independent photo stores. With two options available — the Galerie Prestige Smooth Silk Discovery pack and the Galerie Prestige Fine Art Discovery pack — printing stunning images has never been so easy. Each pack contains a selection of different papers — five sheets of each — so you can experiment with each finish and discover which is best suited to your specific purposes.

The Galerie Prestige Smooth Silk Discovery pack is ideal for demanding professionals who require the highest-quality paper for their print. With a wide gamut of colour and a luxurious, high-quality feel, the pack contains four different papers — the Galerie Prestige Smooth Pearl, Smooth Gloss, Gold Fibre Silk, and Gold Mono Silk. The Smooth Pearl and Smooth Gloss options offer a heavyweight finish, giving a look and feel reminiscent of traditional photographs. They work best with dye-based inkjet printers, as they provide an instant-dry surface. The Gold Fibre Silk and Gold Mono Silk papers are both specifically suited to monochrome printing and offer sharp, clear images reproduced in stunning detail. The Gold Fibre Silk is perfect for digital toning and provides the finished look and

feel of traditional baryta photo paper, while the Gold Mono Silk is a dedicated paper for black-and-white prints that offers a seamless transition between shadows and highlights.

The Galerie Prestige Fine Art Discovery Pack is specifically designed for fine-art and creative printers who need long-lasting archival-grade images. Offering a wide colour range, the pack features the Galerie Prestige Cotton Artist Textured, Gold Fibre Gloss, Textured Cotton Rag, and Smooth Cotton Rag paper options. Made totally from cotton rag, these papers are made on traditional paper moulds with no optical brighteners. The Cotton Artist Textured is a textured paper for traditional watercolour, with sharp, crisp details for a wide colour gamut and consistency. The Gold Fibre Gloss is ideal for both high-quality colour and black-and-white images, and the traditional baryta-like surface provides excellent sharpness. The Textured Cotton Rag and Smooth Cotton Rag papers are water-resistant and offer smooth printing surfaces. With excellent colour consistency and a wide colour range, these papers offer high-quality printing solutions for those who demand long-lasting prints with crisp image detail.

Try the Ilford Galerie Discovery packs now and find out what works for you. For more information on the Ilford Galerie Discovery packs and the full Ilford range, head to better independent photo stores. Visit [crk.co.nz](http://crk.co.nz), email [sales@crknz.co.nz](mailto:sales@crknz.co.nz), or phone 09 276 3271.





## LEICA DG VARIO-ELMAR 100–400MM LENS

After a telephoto zoom lens to complete your kit? The Leica DG Vario-Elmar 100–400mm lens is described as being a premium Leica lens for nature photography — especially bird photography. It's a Micro Four Thirds lens with 200–800mm ultra-zoom capability that's easy to take with you on your journeys, and, with its improvement in close-up capability, you'll be able to get right up close and get those shots you've had on your wish list.

With its metal finish and splash-proof and dust-proof protection, it is very durable, making it great for outdoor situations, and it features a tripod mount to allow for a quick and easy transition into vertical compositions. It also features 4K video recording and image capturing.

For more information on the Leica DG Vario-E lmar 100–400mm lens, visit [panasonic.co.nz](http://panasonic.co.nz).



## PANASONIC HC-VX980M CAMCORDER

This compact, consumer-level camcorder features 4K video recording as well as the ability to shoot 4K photos, making for a device that delivers high picture quality. With its wireless multi-camera function, you have the option to capture multiple scenes simultaneously, and, with the integrated high-dynamic range (HDR) movie mode, you are able to control and adjust the exposure of what you've captured.

For more information on the HC-VX980M, visit [panasonic.co.nz](http://panasonic.co.nz).



## PANASONIC HC-WXF990M CAMCORDER

You've already got 64GB of built-in memory when you switch on Panasonic's HC-WXF990M camcorder. With its 4K capability, this video recorder is designed for semi-professional shooting and also has the ability to shoot 4K photography in its photo mode. Its LCD electronic viewfinder allows you to see what you're recording, at 24 frames per second, seeing the cinema-like effect that the camera provides in action.

The camcorder features a Leica Dicomar lens and lens hood, as well as the ability to shoot using its wireless multi-camera function.

For more information on the HC-WXF990M, visit [panasonic.co.nz](http://panasonic.co.nz).



## PANASONIC LUMIX TZ80

Like the new Panasonic Lumix TZ110, the Panasonic Lumix TZ80 also offers 4K, a Venus engine, Post Focus, and high-speed autofocus — the Depth From Defocus (DFD) autofocus has been adopted from Panasonic's GH4, which enables great autofocus for a compact camera. Alongside these features, it also incorporates 30x zoom from a 24mm Leica DC lens, a live viewfinder and touchscreen, and an 18-megapixel sensor, as well as the ability to perform well in low-light situations. The camera also provides dual control while capturing your shots, thanks to the control ring and the rear dial, which provide for intuitive operation — you can even customize your shooting experience to use your favourite settings.

This camera is also excellent for travellers, as it's compact in size and weighs just 240g (body only), so it's easy to take with you on whatever journey you venture on.

To find out more about the TZ80, visit [panasonic.co.nz](http://panasonic.co.nz).



## PANASONIC HC-V380 CAMCORDER

If you're after a camcorder that has stellar defence against hand shake, the Panasonic HC-V380 features five-axis hand-shake detection to counteract against any uneven shooting that you may accidentally take. This camcorder also features a wireless multi-camera function, providing you with the opportunity to shoot multiple scenes at the same time, and, with its 90x zoom (optical 50x), you're guaranteed incredible imaging power. It's also a great option for your home- or baby-monitoring solutions.

Learn more about the HC-V380 camcorder over at [panasonic.co.nz](http://panasonic.co.nz).



## PANASONIC LUMIX TZ110

The latest offering from Panasonic is a traveller's dream — a pocket-sized camera that will allow you to take incredible images.

The brand-new, all-in-one compact Panasonic Lumix TZ110 features all the same technology as the Lumix high-end-system cameras — including a Venus engine and high-speed autofocus — as well as incorporating a one-inch sensor, 10x zoom, Post Focus (to make focus changes in camera after taking the image), and the ability to shoot 4K. The DFD autofocus comes from Panasonic's GH4, which allows for great autofocusing for a compact camera, and, for the first time in the TZ series, this camera features an f/28 Leica DC lens. The camera also features an LCD live viewfinder and touchscreen.

To find out more about the TZ110, visit [panasonic.co.nz](http://panasonic.co.nz).

## GET MORE WITH YOUR PROFOTO B2 LOCATION OR TO-GO KIT

If you're considering adding a Profoto B2 Location Kit or To-Go Kit to your equipment collection, White Studios may just be the place to purchase it. For a limited time, when you purchase one of the recently released kits from White Studios, you'll also get an additional bundle of gear for free, worth up to \$580. The free gear that you will receive is an OCF two-foot Octa soft box, an OCF speed ring, and an OCF grid kit.

For more information regarding this special offer from White Studios, visit [whitestudios.co.nz](http://whitestudios.co.nz).



## BENRO S6 VIDEO HEAD

It may weigh in at only 1.2kg, but the Benro S6 Video Head is capable of supporting cameras that weigh up to 5.98kg. The compact head has an integrated Posi-Step Counterbalance system, which includes four settings: 0.0, 1.9, 4.4, and 5.98kg (0.0, 4.4, 9.9, and 13.2 pounds), and smooth camera movement is achieved thanks to the 360-degree panning rotation and variable-tilt drag — there are even separate pan- and tilt-lock levers for lock-off shots.

Your camera is kept secure as the head comes with a safety lock for the quick-release (QR) plate, which helps to balance your camera, and the head also accepts 501PL-compatible QR plates, meaning it's

easy to find spares or replacements should the need arise.

Keeping the video head level is simple, even in the dark, as an illuminated bubble level is incorporated into the head. To provide an element of customization depending on your requirements, the pan handle can be mounted to either side of the head, and the head itself can be mounted to ball adapters, tripods, and various other camera supports.

The Benro S6 Video Head has an RRP of \$239, and more information can be found at [progear.co.nz](http://progear.co.nz), where you will also find the full range of Benro video heads, from S2 to S8.



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1st

WINNER:

Shelley Eccleton

Title: Pixy in the Woods

Info: Canon 5D Mark III, 100mm, f/2.8, 1/160s



# CHEEKY EXPLORATION TAKES THE WIN

Shelley Eccleton was named as the first- and second-place recipient of the latest edition of the *D-Photo* Kids Photo Comp by guest judge Catherine Cattanach

## Judge's comments

The cheeky expression on this wee girl's face is priceless, and I love the way she's leaning forward as though she's just itching to run off and explore this exciting forest. There's a real energy in both her expression and her stance, and it's echoed by the pop of colour in her dress. The depth of field has been well handled, and the girl is nicely placed against the brighter patch in the background. One thing to consider that would make it an even stronger image is the framing. The composition would be stronger with a tighter crop, with the reframing enabling the elimination of some distractions on the edges, which stops the viewer's eye from wandering away from the subject. Personally, I would also clone out the bright stick on the right.



# 2nd

SECOND PLACE:

Shelley Eccleton

Title: Beauty and in the Grass

Info: Canon 5D Mark III, 100mm, 1/500s



## About the judge

Catherine Cattnach is a multi-award-winning portrait and wedding photographer based in Wellington. Like many members of the mamarazzi, she took up photography when her children (now 10 and 12) were born. She was named New Zealand Classic Portrait Photographer of the Year in 2014. [catherinecattnach.com](http://catherinecattnach.com)

# 3rd

THIRD PLACE:

Grant Beedie

Title: So Many Questions

Info: Nikon D7100, 105mm macro, f/5.6, 1/160s, ISO 800



## Win a Moleskine Photo Book valued at \$160



The winner of the next round of the Kids Photo Comp will receive a Moleskine Monograph, combining the quality print-on-demand service of MILK Books with classic Moleskine features, including rounded corners, ivory-coloured acid-free FSC paper, an elastic closure, and an expandable pocket. For prize details, see [moleskinephotobooks.com](http://moleskinephotobooks.com).

**How to enter:** submit your best child-focused images via email to [editor@dphoto.co.nz](mailto:editor@dphoto.co.nz) with the subject 'Kids Photo Comp' or physically send digital files to Kids Photo Comp, PO Box 46020, Herne Bay, Auckland 1147.

**Deadline:** 5pm, February 12, 2015.

**Submission details:** each image should be submitted with a title, location, brief description, camera model and settings (see this month's winners for particulars), and your full contact details.

Images should be around A4 size at resolution 300ppi — if it's less than 1MB in size, it's likely to be too small. All images should be unpublished originals of copyright-free subjects. The publisher assumes no responsibility for the return or safety of any CDs, USB drives, or other media. If you want your media returned, a stamped self-addressed envelope must be supplied.

Visit [dphoto.co.nz](http://dphoto.co.nz) for full terms and conditions.



*D-Photo* spoke with FrogPrints' Frank Wong about how the organization works and learnt all about the seemingly endless possibilities that the company offers

**D-Photo: Can you describe the essence of FrogPrints and where the idea came from? How long has FrogPrints been around?**

Frank Wong: FrogPrints is all about the online photo-printing and photo gift-printing experience. The concept of web-based photo printing was conceived in 1999, when digital cameras became more available and the quality was improving every year. The business started in 2000 to ride on the digital era, so 2015 was our 15th anniversary.

With our online-print fulfilment — both laminated and non-laminated — coupled with full packaging and freight fulfilment, FrogPrints can provide complete services to event and school photographers.

**What is the most popular service you provide, and have you noticed any trends lately in what people are wanting produced?**

Photograph printing remains the most popular service at FrogPrints. We are thrilled to see more and more stunning photographs come through for printing. It is not just the photographic quality and technique; it is also the composition and the precious moments that impress. It really is our privilege that our customers share their memories and moments with us.

Photo books are another popular item; people are making more books for all sorts of reasons. People used to print a photo book for weddings, birthdays, and events; now we see books for overseas trips, a record of house

building, a history of a place or a person, as a Christmas gift, a farewell gift to a leaving staff member, family memories of pets, gardens, hobbies — really all sorts.

**Can you explain how easy it is for people to use FrogPrints to create the output they desire?**

It is very easy for people to use FrogPrints. Once they are registered, printing a photo is like 1-2-3: upload the photos, confirm order details, and complete the payment. Our downloadable photo-book software is easy to use, with lots of templates, backgrounds, and ideas. That's not exclusive to photo books, either, as the software also allows users to create calendars, greeting cards, postcards, business cards, and flyers.

**What are people's options for having their prints and products delivered? Can you do a quick turnaround for last-minute orders?**

Most of our orders are delivered by courier, so that our customers receive them the next day, nationally. Some may use the postal service and some customers prefer pickup. For printing of photographs and photo gifts, we can dispatch on the same day, while photo books, frames, and canvases may take two to four days.

Yes, we can do a quick turnaround. For any urgent or last-minute orders, we endeavour to finish and dispatch the order as soon as possible to meet our customer's required deadline. For instance, we've organized the creation of a photo gift for a family member overseas, when the customer was leaving the

next day; we've organized a last-minute change in names of a class photo; and we've also created a same-day photo book urgently for a farewell party.

**Where is FrogPrints based — do you have a physical location or is everything ordered and processed online?**

Yes, we have a physical location where customers are welcome to visit us at. We are based in Glen Innes, Auckland, at the back of 159 Apirana Avenue. There is car parking available at the back, too.

**You have a very comprehensive help index and digital workshop section on your website. Who would you suggest would benefit the most from exploring these informative sections?**

Really, everyone can benefit from the information; it is very useful for those who want to start printing their photographs instead of only viewing [them] on screen.

**For those itching to get started, or those after further information, what are the options for getting in touch?**

Customers can visit our website at [frogprints.co.nz](http://frogprints.co.nz) for ordering and product information. There are videos on our website to show how to order. If more information is required, or you're wanting to talk to someone, you may email us at [sales@frogprints.co.nz](mailto:sales@frogprints.co.nz), or ring us on 09 580 0455. There will be a real person who works and fulfils your order answering the enquiry.



# CALENDAR

We've collated a selection of events for you to add to your planners. Keep your diary up to date with our events calendar, and be sure to check our website for any updates as we hear about them: [dphoto.co.nz](http://dphoto.co.nz).

## NEW ZEALAND PHOTOGRAPHY COLLECTED

**When:** Until August 7

**Where:** Museum of New Zealand Te Papa Tongarewa  
Having delved into its archives, Wellington's Museum of New Zealand Te Papa Tongarewa has on display hundreds of photographs captured by New Zealand photographers throughout the years. Images ranging from 19th-century portraits to landscapes and modern-art photography will be on display until August 7.



Brian Brake, Young holidaymakers at Tauranga, 1960

## STILL LIGHT — THE PHOTOGRAPHY OF MARTI FRIEDLANDER

**When:** Until February 14

**Where:** TSB Bank Wallace Arts Centre  
An exhibition of the photography of Marti Friedlander is on display at the TSB Bank Wallace Arts Centre in the Pah Homestead, Auckland. *Still Light — The Photography of Marti Friedlander* displays images that reflect who New Zealanders are and how we've come to be — [tsbbankwallaceartscentre.org.nz](http://tsbbankwallaceartscentre.org.nz).

### DATES TO NOTE

#### Until January 22

Be in to win a trip to Sri Lanka for two and brand-new Canon gear, just by snapping your favourite tea-inspired moments and submitting them to the Dilmah Tea Inspired Me competition. The finalists' entries will be exhibited at the Art Deco weekend in Napier in February — [dilmahiteainspiredme.co.nz](http://dilmahiteainspiredme.co.nz).

#### March 11–13

New Zealand's inaugural photo-book fair, Photobook New Zealand, will be held in Wellington during the city's New Zealand Festival. The fair aims to showcase photo books from New Zealand and overseas, share information about publishing topics, look at the publishing history of photo books in New Zealand, and provide a venue for selling work — [photoforum-nz.org](http://photoforum-nz.org).

#### Until March 13

*Unseen City* features photography, moving images, and drawings by Gary Baigent,

Rodney Charters, and Rob Ellis, all capturing Auckland in the '60s. This joint project between Te Uru Waitakere Contemporary Gallery and City Gallery Wellington will be on show at the latter gallery until March 13 — [citygallery.org.nz](http://citygallery.org.nz).

#### March 14–June 13

The 2016 edition of the annual *D-Photo* Amateur Photographer of the Year competition opens on March 14, with a vast array of prizes to be announced over the coming months. Keep an eye on [dphoto.co.nz](http://dphoto.co.nz) for news as it evolves.

#### April 22–25

The 2016 Photographic Society of New Zealand (PSNZ) National Convention will this year be hosted by the Queenstown Photography Club, with the National Exhibition organized by the Southland Photographic Society. The event will be held at Remarkables School, Frankton Arm, Queenstown. Presenters will include

Andris Apse, who will speak on landscapes; Graeme Murray, who will discuss adventure photography; and Nick Rains, who will talk about travel and documentary photography — [caughtinthemoment.nz](http://caughtinthemoment.nz).

#### April 24

Worldwide Pinhole Photography Day is celebrated internationally on the last Sunday of April, with this year's celebration falling on Sunday, April 24, 2016. The event focuses on taking a step back from all the technology that photography offers these days to take part in the act of creating a pinhole photograph.

#### June 2–24

The dates for the annual Auckland Festival of Photography have been confirmed, and the call is out for expressions of interest in exhibiting and being part of the festival within the Signature programme or the Fringe programme — [photographyfestival.org.nz](http://photographyfestival.org.nz).



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# COMING UP NEXT ...



## A NORTHERN-HEMISPHERE WINTER

Paul Daly recounts his recent journey to the northern regions of Norway and Sweden during the northern hemisphere's winter time, exuding the atmosphere through his striking images.



## PINHOLE PHOTOGRAPHY

We get back to basics and explore the world of pinhole photography, bringing you some handy tips and tricks to be able to capture your own pinhole photographs.



## ONE TO WATCH

Conor Findlay talks to *D-Photo* about his interest in photography, his latest projects, and where he sees photography taking him in the future.

### SUBSCRIBE TODAY

DON'T MISS OUT ON THESE EXCITING UPCOMING FEATURES IN *D-PHOTO*. VISIT [MAGSTORE.NZ](http://MAGSTORE.NZ) OR CALL **0800 727 574** TO SUBSCRIBE NOW!

## ALSO NEXT ISSUE:

- We answer readers' questions about photographing children — send your questions in now to [editor@dphoto.co.nz](mailto:editor@dphoto.co.nz).
- We bring you all the information you'll need to enter the 2016 edition of the *D-Photo* Amateur Photographer of the Year competition.



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